

BON JOVI

JUDAS PRIEST

MOTLEY CRUE

**LITA
FORD**

WHITESNAKE

PANTERA

OZZY OSBOURNE

SLAYER

**IRON
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BIO


W.A.S.P.

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mike **UNEARTH** JUSTIAN

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C O N T E N T S

No one who lived through it—or even heard about it—can deny that the 1980s were a fascinating time in hard rock history. From the first flowering of the New Wave of British Heavy Metal, through the emergence of the West Coast Metal Explosion, right up to the wall-shaking energies of the Power Metal Assault, nothing *ever* got the music world more excited than the over-the-top, amp-busting, mousse-abusing sounds of '80s metal. Some may still decry that era as hard rock's nadir—a time when the primal, blues-based glories of pioneers such as Zeppelin and Sabbath were bastardized by a heartless, soulless horde of guys in tight pants and BIG hair. Others, however, will correctly note that it was also a period of amazing artistic and theatrical expression. From Van Halen to Motley Crue, from Metallica to Bon Jovi, from Whitesnake to W.A.S.P., the parameters of the metal realm were *never* more expansive or more inclusive. We here at **Hit Parader** were there to document it all, from the first strident strains of Iron Maiden in 1980, to the initial growl from the gutter of Guns N' Roses in 1989. With all that in mind, here is our heart-felt salute to the most controversial decade in metal history... the 1980s!

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TOP 100 CONTROVERSY

How could you possibly place Metallica at "8" in your *Top 100 Metal Bands* special issue? Maybe you haven't been listening to the same music I have, but to even think that there's been ONE superior hard rock band, let alone SEVEN of them, is nothing short of outrageous. Do you *really* think Kiss has done more for the heavy metal form than Metallica? Or how about Guns N' Roses, a band that produced all of *one* great album in their entire career? C'mon guys. I have a great deal of respect for you people

A BIG thank you to everyone at **Hit Parader** for all of your *Top 100* lists. I particularly enjoy the "Top 10s" that accompany your main feature—they're informative and very entertaining. I particularly liked the lists on "Loudest Bands" and "Neglected Bands." They got me to thinking, which is a good thing... I guess.

Lou
Sacramento, CA

Look... I enjoyed the "concept" of your *Top 100 Bands* issue, but I felt that it lost

have been a lot of bad bands. What I guess I'm trying to say is that you seemed to make this whole list thing more a personality contest than a salute to musical achievement.

T.K.
Tacoma, WA

KORN vs. KNOT

The other day, after listening to Korn's recent *See You on the Other Side*, I started to think about the most "important" bands of all-time—the ones that impacted the music world as much through their mere presence as through their music. I think those bands would be Led Zeppelin, Kiss, Metallica and, yes, Korn. When they came along in the mid-'90s, there was really nothing happening in hard rock. They changed all that and laid the groundwork for the heavy music scene of today.

Jen
Topeka, KA

Why is it that every issue of **Hit Parader** seems to have either Slipknot or Korn on the cover? What about bands like HIM, Mudvayne and Staind, all of whom have not only sold millions of albums, but can play rings around either Korn or Slipknot. Truth is, I don't particularly like either of those bands and I wish you would change your focus more towards up-and-coming acts like Mastodon, Lacuna Coil and Avenged Sevenfold.

Warren
Arlington, VA

Count me among those who can't wait long enough for Slipknot to return. I am so sick and tired of their never-ending "we may do another album... we may *not* do another album" talk that I wish they would just all go away! I was into the Knot when they did their first album. Back then they were young,

Korn: One of the all-time greats.



at **Hit Parader**... and I know you can do better than this.

Brandon
Trenton, NJ

My friends and I loved your recent *Top 100 Bands* issue, and it really got us to thinking. Do you realize that the most "recent" band at the top of your list is #11, Nirvana, a group that ceased to exist over a decade ago? And it's highly debatable if they were even a "true" hard rock band to begin with! What does that say about the current state of hard rock and heavy metal? It tells us that the form needs a serious kick in the ass, and we know that bands like Disturbed, Godsmack and System of a Down (all of whom, we believe, deserved a little higher recognition on your list) are just the bands to deliver the kind of music that will put metal back on top where it belongs.

Tim
Chicago, IL

some of its intended focus along the way. Anyone who has followed the heavy metal form over the last 30 years knows that there have been a lot of great bands... just as there

LACRIMAS PROFUNDERE

Filthy Notes For Frozen Hearts (Napalm)

Only in metal, folks, is being moody and miserable considered a "plus." Hell, it's not just a "plus"; it's a whole style of music. Goth Rock is designed expressly for the tortured souls that enjoy a good groove, and Lacrimas Profundere understand this fact. Lacrimas Profundere - lacrimas is Latin for tears, so that's your first indication that this band has its head down and its gaze averted- wallow in dark, gothic rock on the bleak *Filthy Notes For Frozen Hearts*. And while this may not always be our favorite type of music, there's no denying that this unit presents their chosen style with more than a modicum of skill and sacrifice. There is always an audience for doomy, gloomy rock, and thankfully, Lacrimas Profundere, easily the underground's answer to HIM, lay it on thick, one tear at a time.

STARS: ***

FOR FANS OF: HIM, Sisters Of Mercy

hungry and motivated. But while they may all still choose to live in Des Moines, in some ways they've gone "Hollywood" on us. Too much "drama" for me.

Mick
Ottawa, Canada

I heard that Slipknot plan to get back together later this year to begin writing for their next album. That's the best news I could ever hear. The two years (or more) that they take between albums is waaaay too long for me. I wish they could release a new studio album every year. Maybe next time they'll cut their touring schedule down a bit so they can spend more time in the studio. I just wanted all nine of them to know that this is the way their fans feel.

Don
Tampa, FL

FAILURE TO LAUNCH

I've noticed a disturbing trend in recent months—some of the most hyped hard rock albums of the year haven't been selling very well. I think of the Darkness' **One Way Ticket to Hell... And Back** as one example of

The Darkness: Over-hyped?



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this. But new discs from P.O.D., Sevendust and Staind haven't lived up to the sales enjoyed by each of those bands' previous albums. I find this very alarming. I wonder if it's due to fewer fans being interested, or the fact that a lot of people simply download the songs they want rather than buying complete albums.

Siggy
Nashua, NH

I buy about five new albums a month—and usually they're not the ones that are sitting at the top of the sales charts. Thanks to some of the reviews in **Hit Parader** I've recently picked up the new discs from Buckcherry, Lacuna Coil, Bullet For My Valentine, Slave to the System and Witch, and I liked all of them. So my word to everyone reading this is: don't be afraid to experiment a bit. I know that CDs are expensive, but break away from the tried-and-true and you're likely to discover some gems.

Lenny
San Antonio, TX

I am so incredibly sick and tired of the kind of music that MTV presents. I hate rap, and I loath hip-hop (is there actually a difference?) I don't get MTV2 where I live, so almost any chance I have of seeing new rock videos goes out the window. Hey, if anyone

in charge up at MTV is reading this PLEASE play some rock and roll. That's what you did back in the good ol' days... when MTV actually mattered!

Connie
Boston, MA

My picks for the best albums (so far) in 2006: Godsmack's **IV**, Institute's **Distort Yourself** and Lacuna Coil's **Karma Code**. I know no one asked me, but I thought you'd like to know.

Fred
York, PA

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Lacuna Coil: A true gem.

"Deep-south rock with a melodic tenderness..." - Entertainment Weekly



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CAUGHT IN THE ACT

BY DAMON LANCASTER

TOOL

The conservatively dressed middle-aged couple was strolling leisurely along a busy downtown thoroughfare—until they stopped dead in their tracks. There, in front of them, right in the heart of their lovely town's business district was a sight straight out of a Fellini casting call...or a Rob Zombie horror flick. Hundreds of kids, decked out in some of the most morbid, shocking and downright bizarre attire ever seen by the eyes of mortal man, lined the streetlight-illuminated boulevard like ghouls waiting for a big night-on-the-town.

"What's going on here?" the woman gasped as she grabbed her husband's arm in obvious fear. When her equally befuddled companion was unable to offer a sensible answer, the pair turned to a young passer-by to inquire about the cause of the eye-popping scene. "It's a concert," the guy stated matter-of-factly as he continued merrily on his way. Just as he was getting out of ear shot, the couple shouted out, "Who's playing?" With that, the guy just smiled and pointed to the giant marquee on the corner. Only four letters

"We're trying to reach our audience on a deeper psychological and subconscious level."

adorned that brightly lit sign—four letters that explained everything to the initiated, yet left our middle-aged visitors as dazed and confused as before. Those letters read T-O-O-L.

As the totally confounded couple immediately proceeded to distance themselves from the proceedings as rapidly as possible, focus shifted to the milling throng that had gathered outside in the evening chill, waiting impatiently for their chance to pass through tight security barricades and get inside the

cavernous hall. Sporting an array of shocking haircuts, blood-curdling makeup jobs and clothing that would have been turned down by any half-sensible good-will drive, the crowd looked and acted ready for anything. That hadn't come necessarily to just listen to Tool, they had come to be part of the evening's festivities. "This is the hottest show of the year," said one guy who had decided to cover his face and hair with a layer of white flour. "This is the only place in the world to be tonight."

Backstage, far away from the festering commotion outside, Tool members Maynard James Keenan (vocals), Danny Carey (drums), Adam Jones (guitar) and Justin Chancellor (bass), were quietly going about their business, seemingly oblivious to the riotous state of affairs created by the latest sold-out appearance on their current North American tour. They proceeded with tuning their instruments and limbering their voices, partaking in the various time-honored rituals that seemingly every rock performer does prior to each and every concert. Little could anyone have guessed from the band's rather mundane pre-show activities that only a short time later two hours of barely controlled

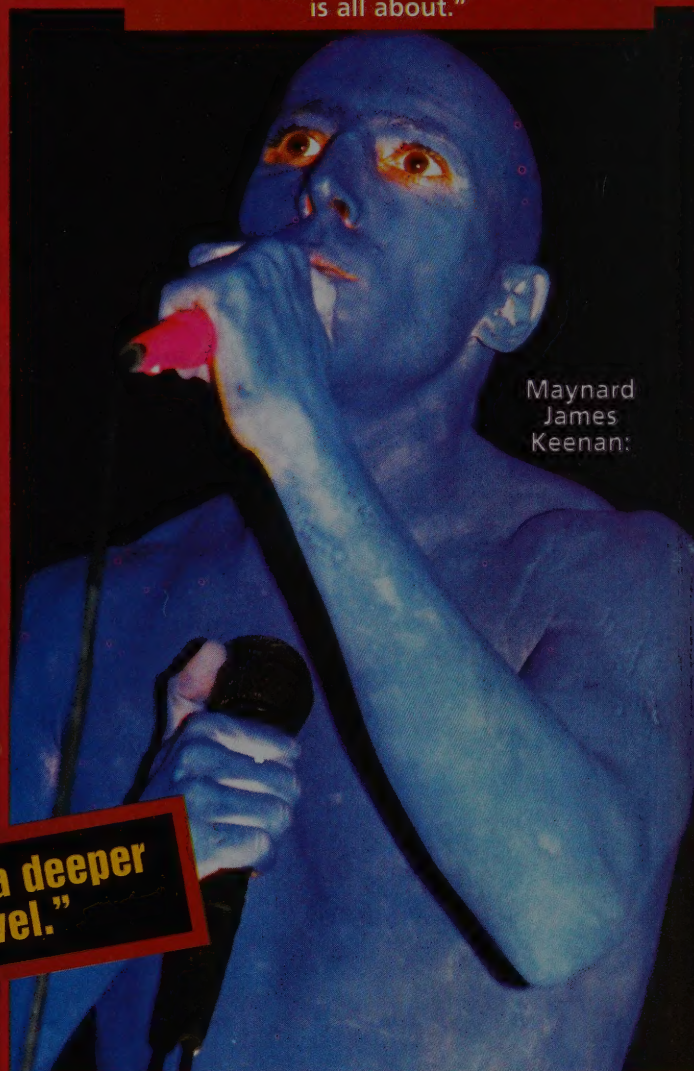
musical mayhem would commence.

"We're trying to reach our audience on a deeper psychological and subconscious level," Carey stated. "Kids will mosh to anything these days. But we want to accomplish something more than that. No recording can capture what happens when four musicians who have a similar cause get together in the same room. Playing live is what this band is about."

Tool soon set out to prove the validity of Carey's statement, taking to their eerily lit stage and delivering one of the most intense, probing and exhausting shows of the year. Drawing

equally from their albums *Opiate*, *Undertow*, *Aemima*, *Lateralus* and their current chart-topper, *10,000 Days*, Tool's set never came up for air, continually probing the dark side of the human soul with soul-crunching power and brain-ripping lyrical invectives. But it was the band's best-known, MTV-friendly material, particularly such creepy-crawly odes as *Sober* and *Prison Sex* that drew the already ecstatic crowd

Tool: "Playing live is what this band is all about."



Maynard James Keenan:

to an even higher plateau, turning them into a frothing mob ready to answer Tool's every clarion call. It was just the kind of response the band had been seeking, and from the start of their set to its climactic finish they seemed to draw their own power directly from the audience's seemingly bottomless reserves of energy.

"Getting on stage with a crowd like that is a true communion," Chancellor said. "It's taking our music to a much more personal and profound level than we can ever hope to achieve by recording an album."

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BAND ON THE RISE! **SHOOTING STARS** BY SAM HATCHER



"This is the most powerful we've ever sounded."

They say what doesn't kill you will make you stronger. And after what they've gone through over the last few years, the members of Soil certainly hope that time-tested axiom holds true. Indeed, it's been a trying time for the members of this Chicago-based hard rock unit, with the band first losing their long-time singer, Ryan McCombs (who split to join Drowning Pool) and then losing their major label deal. But like true rock and roll troopers, rather than throwing in the proverbial towel, guitarist Adam Zadel, guitarist Shaun Glass, bassist Tim King and drummer Tom Schofield rallied together, found a dynamic new frontman, A.J. Cavalier, and produced an album, **True Self**, which may stand as the most powerful musical statement this rough-'n'-ready metal unit has ever recorded.

"The last few years have been an interesting time for us," Glass said with a sardonic grin. "When your vocalist tells you that he wants to spend more time with his family, and then almost immediately goes off to join another band, it kind'a makes you think. But once we found A.J. and started writing for this album, everything seemed to come together for us. This is the most powerful we've ever sounded, and with a new label behind us, we couldn't be more excited."

On new tracks like *Fight for Life*, *Jaded* and *Forever Dead* (which features a guest appearance by Fear Factory's Burton C. Bell) it is clear that all

the toil and trouble that Soil has faced over the last few years has filled their rock and roll engines with some mighty high octane fuel. This material rocks from start to finish, exuding a primal passion only hinted at on the band's previous efforts, **Scars** and **ReDefine**. Working with noted producer Ulrich Wild (best known for his work with Pantera and the Deftones), on **True Self** Soil has roared back into the hard rock spotlight, and it's abundantly clear that this time they mean some serious business!

"We appreciate this opportunity more than ever," Glass said. "We were somewhat lucky early in our career by having a big label behind us, and having a song (*Halo*) that received a lot of atten-

That initial effort generated a very positive response within the metal underground, a factor which led directly to Soil landing touring opportunities with the likes of Stuck Mojo and Incubus. At road's end, the band returned to the recording studio to put together a new demo tape. As it happened, one of the songs on that set, *Halo*, was heard by the program director at Orlando's WJRR (the area's top-rated rock radio station) who decided to put the unreleased track into rotation. Listeners loved it, turning it into an instant call-in sensation. The track also reached the ears of a variety of major labels many of whom began to show interest in sign-

"The last few years have been an interesting time for us."

tion. Now we know just how hard you've got to work to maintain your spot in the rock and roll world."

From their moment of inception back in 1997, Soil has seemed intent on keeping their collective eye squarely on the prize of big-time recognition. There were to be no short-cuts and no secret keys to success provided to this unit, but their years of dues paying finally began to pay significant dividends for this ambitious quintet. Early on, their explosive live shows drew the attention of major bands, as well as industry forces like producer Steve Albini (of Nirvana renown) who helped the band record their independently released debut disc, **Throttle Junkies**, in 1998.

ing Soil. Soon after, the band inked their deal and headed into the recording studio to lay down the tracks that appeared on **Scars**. Two years later, they followed up that initial success with the somewhat disappointing **ReDefine**, a disc where the band's internal problems were already beginning to surface. But now with the dynamic arrival of both Cavalier and **True Self**, it appears as if Soil are about to make up for some lost time.

"We appreciate both the talent and the dedication that A.J. has shown," Glass said. "He's made us a real band again."

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BY PATRICK ZANETTI

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HIGH POWERED BULLETS & OCTANE

"It's great that a lot of people we respect have shown their support for us."

On the surface it might seem easy to do, but sometimes it's downright difficult to find the lines that separate such apparently divergent musical forms as hard rock, punk and metal. Yet despite such "problems", occasionally a band comes along filled with the brand of vitriol and vigor that serves to obliterate such distinctions with seemingly every note that they play. The Orange County, CA "punk" band Bullets and Octane is just such a unit. As proven throughout their Page Hamilton-produced major label debut, *In the Mouth of the Young*, vocalist Gene Lewis, guitarist James Daniel, bassist Brent Clawson and drummer Ty Smith manage to walk the fine line between pure punk rebellion and raw hard rock energy... while effectively destroying everything that dares stand in their path.

"I'd like to just have everyone call us a rock and roll band and then move on to the next subject," Lewis joked. "Obviously there are a lot of punk influences in there, but there's also a lot of hard rock stuff that moves the music along. We don't fit easily into any one category—but we never tried to. This is the music that naturally emerged when the four of us got together. There's a lot of thought involved... but not a lot of planning."

This unit's cerebral-yet-caustic approach to their rock and roll craft has quickly made them "buzz word" members of modern metal society. Their hard-charging, yet surprisingly melodic style has served to impress a legion of normally jaded industry veterans (such as Social Distortion's Mike Ness and the members of Avenged Sevenfold), and won over countless converts among a growing legion of thrill-seeking music aficionados. As shown throughout *In the Mouth of the Young*, this is one band that will gleefully spit in the face of convention while delivering some of the most blistering-yet-infectious tunes heard this rock and roll season.

"It's great that a lot of people we respect have shown their support for us," Lewis said. "We were originally supposed to tour with the

guys in Avenged Sevenfold for two weeks earlier this year. After they heard us, and saw the kind of reaction we were getting, they asked us to stay out with them for another month. And having people like Page (Hamilton) want to work with us on this album was another major feather in our cap. We always admired his work with Helmet, and he was able to bring so many experiences and so much knowledge with him into the studio."

The members of Bullets and Octane have been honing their unique set of hard rocking skills ever since Lewis and Clawson first met as kids in their native St. Louis. By the late '90s, both friends had grown fed up with the stagnant feel of the midwestern music scene and had moved to So Cal where their dreams of forming a band shifted into high gear. In 2000, they recruited two fellow Missouri "escapees", Smith and Daniel, to round out their attack and soon B & O found themselves on the highly competitive Orange County club circuit, fighting tooth-and-nail and scratching out a place for themselves in the rock and roll world.

Things didn't come easy for the band, but by 2004 they had garnered enough attention (and saved enough money) to record and release an indie album, *The Revelry*. The disc won immediate praise from everyone who heard it and led almost directly to both a variety of top-notch touring opportunities, and the chance to sign a major label deal. By the time they got around to recording *In the Mouth of the Young* in late 2005, Bullets and Octane felt confident that they had paid their dues and were finally ready for their shot at reaching the top of the rock pile.

"We're new to a lot of people who may be hearing us for the first time, but we're not new," Lewis said. "We've been writing and recording and touring together for six years, which is a lifetime in this business. We're so ready for what's about to happen we're about to burst."

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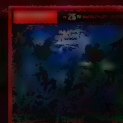
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MARILYN MANSON

"There was a very natural, almost organic feel to this music almost from the first day we went into the studio. We all agreed to let the music lead us instead of the other way around, and that took us in some very interesting directions."
LARS ULRICH, METALLICA

"I know I was pretty drunk when I had most of the work done on the tattoos. I don't really even remember the pain. But I remember doing the O-Z-Z-Y on my fingers, and that hurt a bit. But when you have enough alcohol in your system, and you're a little crazy to begin with, it's not really that bad. My kids don't really comment on the tattoos. I think they're probably used to seeing some strange things around the house—and I'm just one of them."
OZZY OSBOURNE

"I know it sounds like a cliché, but we really didn't know what to expect when the last album came out. We always felt that it was a good album and we believed there would be a market for what we were doing. But who really knows how things are going to go? You never know for sure if the record label is going to do everything they can to support it, or if radio, the media and MTV are going to respond the way you would hope. All you can do is pour your heart into the music and then hope for the best."
CHAD GRAY, MUDVAYNE

"Japan was amazing, as was Australia. And then the entire European tour was something I'll never forget. It's so hard to mention one without the other. But the best part was that it was the

success of the band that made it all happen. None of us would have been in Tokyo or Paris or Sydney if the fans in those places hadn't responded to our music. That was why at every show along the way we felt the need to give 150% on stage every night. We owed it to the people who had allowed us to come and visit them."
JOEY JORDISON, SLIPKNOT

"Our lives are filled with our music. But there is always something more—other means of expression and other ways of reaching the people. That's what some of the other projects—including my book of poems—are designed to do. But at the heart it is still System of a Down, and that's the way it will remain."
SERJ TANKIAN, SYSTEM OF A DOWN

"Because of all the time we've spent together, and all the touring we've done over the years, I think that we've developed a stronger band identity than ever before. We know what we do best, and what we want to do. We're not afraid to experiment, yet we're also not shy about just letting the power and energy carry the music along. All of that worked to make this album come together. I don't want to compare it to what we've done in the past because I don't like doing that, and each album shows where we were at a given time. But this one is very special."
CHINO MORENO, DEFTONES

"If someone is honest, I think there's always that fear that you might be forgotten between albums and tours. When you're dealing with an audience like ours, which is predominately made up of young people, three years can represent a big fraction of their lives. They can move from being kids to young adults in that period... or they can go from college to having jobs and families. But I believe that the strength

of our music is that it isn't limited by age, or by anything else. If you enjoyed Disturbed when you were 15, 18 or 25 then we feel quite confident that you can still enjoy our music today."
DAVID DRAIMAN, DISTURBED

"It's great that everybody has suddenly had this conversion like St. Paul on the road to Damascus: 'We were into



DISTURBED

Maiden all along!' Well, for a long time a lot of them were resistant—they had their pop-metal, rap-metal or grunge-metal favorites. They didn't rally to us in the same fashion. We've always been almost a cult band—even if at times it has been a rather impressive cult. But all that is in the past. As long as people buy Maiden's albums and DVDs and they love 'em, that's great. There's no reason whatsoever for Maiden to suddenly start going: 'Oh yeah, we need to start rapping, we need to get into that hip-hop thing.' You want the Rolling Stones to start to sound like Trent Reznor? Why? It's a Rolling Stones album, stupid! In the same fashion, it's an Iron Maiden album, stupid!"
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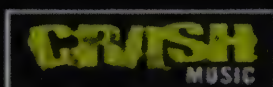
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TO SIX NINE TEN



DAMONE

ALL NIGHT LONG

BY WINSTON CUMMINGS

It's kind'a funny... kind'a sad... and kind'a inevitable. As soon as someone mentions that a chick is fronting a hard rock band comparisons to everyone from the Runaways to Kittie to the Donnas are immediately trotted out for public consumption. That's just the way it is in the male-dominated world of rock and roll—apparently “weak-minded” guys just need an easy-to-grasp point of reference

**“Yeah,
I’m a girl, but
what’s the point?”**

ing anything but balls-out rock and roll. Isn't that all that matters?”

You bet, Noelle... whatever you say. Fact is that Noelle's attitude stems from a three year period of unexpected hard knocks that the Damone crew has had to both contend with and conquer. As recently as 2003, the band was releasing their major label debut, **From the Attic**, to considerable media fanfare. But

Damone: “I’m really tired of the girl-band comparisons.”



when it comes to absorbing the notion that a woman can actually play down-'n-dirty rock music. But 20 year-old Noelle (yeah, just Noelle) of the exciting Massachusetts-based hard rock unit Damone—a band named after a character in the timeless teen-angst comedy, *Fast Times at Ridgemont High*—admits that after years of confronting such stereotypical notions, she's grown almost used to such attempts at do-it-yourself categorization. She quickly adds, however, that such simplistic procedures do little justice to the music made by Damone, in which vocalist Noelle teams with guitarist Mike Woods, drummer Dustin Hengst and bassist Vazquez (yeah, just Vazquez) to create a series of power-packed pseudo-metal anthems.

As shown throughout their latest disc, **Out Here All Night**, Damone is a razor-edged, take-no-prisoners outfit that to some extent owes more to the likes of AC/DC and Motley Crue than to any previous “chick” band. And while Noelle gladly acknowledges her admiration for the pioneering women of the hard rock form, she isn't shy about stating her belief that the music featured on Damone's album need not take a back seat to anyone operating on the 2006 hard rock playing field. On such songs as *Get Up And Go*, *Skid Row* and *Out of My Way* the band shows a rough 'n ready demeanor that blends arena-rock riffs, kick-out-the-jams leads and plaintive, yet effective vocals. It all adds up to a winning rock and roll package.

“I'm really tired of the girl-band comparisons,” Noelle said. “Yeah, I'm a girl, but what's the point? Just listen to this music and tell me that we're play-

that more punk-inspired effort proceeded to fall on deaf ears, barely making a ripple in contemporary music waters. After spending most of the next year negotiating a release from their original label (“All they wanted to do was concentrate on the *American Idol* people,” Noelle explained), the band quickly managed to land another deal and set to work on their sophomore album. But, as fate would have it, things didn't go quite as planned for this ambitious unit. First, their original guitarist and principle songwriter, Dave Pino, split. Then after adding six-string ace Wood to the band's lineup, right in the middle of their new recording sessions Vazquez suffered a life-threatening brain hemorrhage that completely shut down the band for a period of six months. But upon his recovery, the unit got right back to work on **Out Here All Night**, on which the experiences of the last few years have not only toughened Damone's sound, but toughened their souls as well.

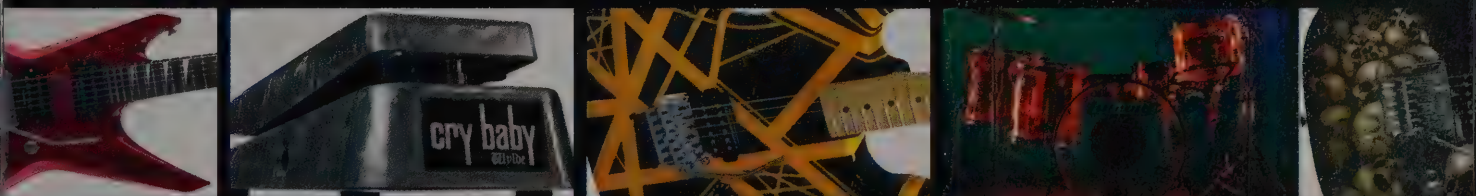
“When you go through a time like that it does have an impact on you,” Noelle said. “With our first label, we were just never on the same page. They were so focused on pop music and pop performers. They didn't know what to do with us. Then having our bass-player go through what he did really opened our eyes. It made us realize how tenuous this all is, and how much this band and this music means to us. When he got back on his feet and back into the studio, the music took on a whole, new dimension. I think that was when we became the band we've always wanted to be.”

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1980s THE WEST COAST EXPLOSION MOTLEY CRUE WILD IN THE STREETS

There was a moment in the mid-'80s when Motley Crue was unquestionably the biggest, most important band in the hard rock world. While cynics sneered at their overtly sexist, outwardly hedonistic, blatantly simplistic style, there was no doubt that the Crue had hit a responsive nerve within the teen-age masses of the world. Their sing-along metal anthems, their pretty-boy good looks and their bad boy image helped foster the notion that the Motley men were the true modern-day metal warriors, a group capable of taking the hard rock form to never-before imagined heights. To some extent this rhetoric proved true—such Crue discs as **Dr. Feelgood** and **Theater Of Pain** shot Nikki Sixx, Mick Mars, Vince Neil and Tommy Lee to the pinnacle of rock stardom—though some critics remained unconvinced of the band's lasting impact upon the rock form.

"We were never a band designed for the media," Sixx said. "We were there for the kids—the fans that had the same three minute attention span that we did."

Whether he wants to admit it or not, Nikki Sixx was, is and will always be Motley Crue's main man. While Sixx has continually alluded to the fact that the Crue is a four-man "brotherhood" where no one is *really* the

Feelgood sold a combined total of over 30 million albums world-wide. But that was only a part of the Crue's mystique. Their off-stage reputation for fighting and loving their way across the continents struck a responsive nerve within millions—some longing to live the Crue Lifestyle, others wanting to permanently bury the band in the black hole of oblivion. But no matter how hard those critics tried, the Crue just kept getting bigger and bigger. Their tales of mass groupie gropes and of debauchery of every style and fashion soon started attracting as much mainstream media attention as their music, and for many, Motley Crue became synonymous with the wild and wicked lifestyle of the '80s.

Despite all their infamous acclaim, however, Sixx remained something of a rock and roll purist. The more people focused attention on the group's lascivious lifestyle, the more he wanted to prove his band's artistic merit. By the time the '90s dawned, Sixx sensed that a new and radically different musical sensibility has emerged, and he moved to take the band in a radical new direction. Viewing frontman Neil as a "limiting factor" who could only handle the band's simple, party-hearty tunes, he fired the singer, adding new voice John Corabi in time to record the band's self-titled 1993 release. Rather than accepting the move, the Crue's still loyal following rebelled, feeling that this musical "brotherhood", one of the few groups in rock history where *every* band member was as equally famous as the other, was forever damaged. They may have been right.

By 1996 Neil (whose own solo career was quickly going down the toilet after two poorly selling discs), was back in the fold, just in time to record **Generation Swine**—a disc that pleasantly surprised some of the group's long-time supporters while adding a few new "recruits" to the band's musical army. Soon after, the Crue's off-stage activities once again began to usurp their on-stage magic. This time the center of attention was Tommy Lee, who ended up doing a six-month stretch in prison following a fight with his on-again, off-again wife, bodacious actress Pamela Anderson. In fact, after touring with the band on their '97/98 road outing, Tommy decided to leave the Crue prior to the start of their summer of '99 tour in order to launch a solo career and to spend more time with his family, which also included two young sons.

For the next five years it was basically a hit-and-miss existence for the Crue. But some how, some way it seemed inevitable that these ultimate West Coast Wildmen, the *ultimate* '80s band, would return—and be bigger, badder and more successful than ever! Against all odds, that's exactly what happened in 2005, when their **Red, White & Crue** tour rocked the world to the tune of packed arenas from Albany to Anaheim. Despite Mars' lingering health problems, and the war of words that erupted between Lee and Neil, the Crue rocked on as only they could—bringing in a new generation of fans in the process.

"A band like Motley Crue was designed to hit hard and burn out fast," the bassist said. "I never expected us to last five years—let alone ten or 20."

Despite whatever current situation the group may find themselves in, one should never forget the role that Motley Crue played in shaping the style, look and attitude of

America during the '80s. While the band members may be better known today for marrying TV stars and **Playboy** centerfolds, that shouldn't detract from the documented fact that for one brief, shining moment in time Motley Crue *were* rock and roll.

"I'll always be proud of what we've accomplished," Sixx said. "Nobody else did it like we did."

"Whatever legacy we've created is just being us; Motley Crue is an ever-changing thing."

boss, the fact that he is the group's principle songwriter and main spokesperson support the claim that Motley could *never* have survived for 25 years without Sixx' loving care. Now, with the band returning to the very pinnacle of fan acclaim following their incredibly successful **Red, White & Crue** "reunion" tour run, the focus again is squarely on Mr. Sixx. But the Nikki of 2006 is far different than the rocker of 1986. Now married (and divorced) with children, and free of drugs and drink, Sixx is a cool, sober rocker who knows exactly what buttons to push in order to keep the Crue squarely in the public eye... or at least in a hurricane's eye.

"We've never tried to fit into any category," he said. "So whatever legacy we've created is just being us. Motley Crue is an ever-changing thing. I don't think anyone who's really followed our career over the years could ever accurately predict what we were going to do next. They couldn't because usually *we* didn't know. We've just kept doing things the Motley Way."

Doing thing the "Motley Way" has been this band's primary call-to-arms virtually from Day One. Almost as soon as their debut album, **Too Fast For Love**, had been released back in 1983, Motley Crue established themselves as a band that would either instantly crash in flames, or revolutionize the American hard rock scene. Though many predicted dire consequences for the band, stating that they displayed minimal musical talent and that the impact of their on-stage theatrics would quickly wear thin, it soon became evident that the Crue was destined to almost single-handedly turn their home town of L.A. into the center of the '80s rock world. Underneath their mounds of hair, frightful stage makeup and artfully ragged clothes, lurked the heart of true rock and roll mercenaries—guys that would do just about anything in order to make it to the top.

"I don't know if we have ever really been understood by the people who have tried to write about us," Sixx said. "The people who did understand us were the kids who bought the records and came to the shows."

Sixx certainly understood his following. Over a seven-year period from 1983 through 1989, Motley Crue was the most successful and controversial band in the world. Such albums as **Shout At The Devil**, **Theater Of Pain** and **Dr.**

DID YOU KNOW:
At last count, between Tommy, Nikki and Vince, they've married **FOUR** Playboy Playmates... and divorced three of them.



NIKKI SIXX

HP

HP SALUTES THE 1980sTHE WEST COAST EXPLOSIONRATT THE ROCKIN' RODENT'S

Of all the West Coast bands to emerge in the early '80s, Ratt initially seemed perhaps the least likely to succeed. After all, for every check they had in the "plus" column, they seemed to have just as many in the "negative" file. In Stephen Pearcy they possessed a singer second only to perhaps Motley Crue's Vince Neil in terms of limited vocal range. In Warren DeMartini they showcased a "guitar god" who, despite his obvious talents, displayed neither the netherworldly flash of Dokken's George Lynch or the stage panache of Ozzy's Jake E. Lee. And in Bobby Blotzer they had a drummer who frequently seemed more interested in partaking of the backstage buffet table than pounding his skins with reckless abandon.

"At times I guess we made ourselves targets, and that was fine with us," Pearcy said. "Back then all we wanted to do was have some fun and make some music—and we did both. We weren't there to compete with anyone else in terms of money or success. And we never really set our sights on making it big—though we certainly didn't complain when that happened. It was all just a big party for us. It was Ratt & Roll... a party that should never stop!"

While they may have partied with the best of 'em, the fact was that Ratt often got by on their attitude (and their often superlative song craftsmanship) more than anything else. On stage they showed neither the over-the-top theatrics of W.A.S.P. or the pure showmanship of Poison. And on album they failed to strive for either the often lofty musical aspirations of the Crue or the saccharin sweet pop perfectionism of Warrant or Dokken. Still, despite all of their apparent limitations, Ratt made it...and made it BIG!

During the heyday of the West Coast Metal Movement from 1982 through 1987 this quintet (then also featuring guitarist Robbin Crosby and bassist Juan Croucier) managed to sell over 10 million albums and become one of the first superstar acts on the then-burgeoning form known as MTV. The band's memorable video for their breakthrough single, *Round And Round*, featured an appearance by the legendary comedian Milton Berle, who just-so-happened to be the uncle of their first manager. Those were certainly heady times for Ratt. They may have never been the "Kings" of the Sunset Strip. But if they failed to attain that cultural plateau, these Rockin' Rodents seemed more-than-content with their role as the scene's Crown Princes.

"We never forced anything," Pearcy said. "I think that was one of the keys to our success. Some of the other bands of that time just tried too hard to be outrageous, or be annoying, and grab everyone's attention. We played with all of 'em at one time or another, and we learned a lot from what we saw and heard. We were always satisfied just being who and what we were—and that was a pretty damn good rock and roll band."

Even since the end of their '80s glory years, the members of Ratt (in various configurations) have never been shy about their every-now-and-then efforts to once again hoist the band's party hearty banner. Despite the tragic death of Crosby in 2002, the Ratt pack has continued to roll on, releasing the occasional album and undertaking the occa-

sional tour—each of which again remind us what made these guys so much fun to begin with.

Sure, even the best of their songs like *Back for More*, *Lay it Down* and *Wanted Man* had an instant familiarity based more on their three-chord basics than their high-flying virtuosity. And even on their best day they may have been the deserving subjects of non-stop media derision. But, hey, when you name yourself after one of the world's least favorite creatures, what do you expect? (By the way, the name Ratt actually sprung from the band's original moniker Mickey Rat, a take-off on that rather well-known Disney cartoon character.)

And these days, while they may be a little older, a little heavier and hopefully a whole lot wiser, the fundamentally simple kinetic appeal of the band's rock and roll attack remains very much the same. Say what you want about them, but Ratt was, is and will always be a band comfortable in their own rock and roll skin. They knew what they did well... and at times they know that they did it as well as anyone ever has.

"We can still play, it's really that simple," Pearcy said. "The time away from one another is usually good for us and good for the music because it allows us to infuse all that we've learned during our time apart into the music. It's always still Ratt, but it's a little different, and maybe even a little better."

With a history of platinum-coated discs like *Out Of The Cellar*, *Invasion Of Your Privacy* and *Dancin' Undercover*, as Ratt continue to occasionally rock on in the 21st Century they certainly have much to live up to. Indeed, perhaps their album legacy is only surpassed by the Crue's as being at the very core of the West Coast Metal Explosion. But these

guys ain't stoopid. They know full well that the glory days of the L.A. scene are now little more than a fast-fading memory, and that many of their fellow Tinsel Town rockers are either fighting for survival on the club scene, or selling used cars in Encino. But none of that discourages these guys one bit. Sure, they may no longer be on a major label, and they may no longer have millions of fans waiting to pounce on their latest release. But for these timeless rockin' rodents, the mere fact that on occasion they still find time to hang together and make their unique brand of music seems to be more than enough to make them happy.

"What happened in the '80s was great," Pearcy said. "But this is 20 years later. The fact is that I'm very

proud of what this band has accomplished. The idea that there's still so much interest in us and in our music so many years later really tells you all you need to know about Ratt. There's something very timeless about what we do. I guess the bottom line is that a lot of people still want to get out there and have a good time."

"All we wanted to do was have some fun and make some music—and we did both."

DID YOU KNOW:
The band was originally named Mickey Ratt... until some Disney associates got wind of it.



RATT

HP

HP SALUTES THE 1993 THE WEST COAST EXPLOSION POISON LET'S SEE ACTION!

No hard rock band has probably ever been dumped on more unmercifully, subjected to more media and fan abuse, and chided with more outright derision than Poison. Their hip-shaking stage gyrations have been called "bubblegum" and their music has been labeled as "lightweight" and "pointless"—and that has often been by those who *like* this peroxide blond crew. Through it all these Pennsylvania-cum-California rockers have merely laughed it off, counting the Big Bucks they've earned, and taking solace in the fact that millions of fans around the world have actually attempted to recognize the artistic merit of the band's hard pop approach.

Love 'em for the sheer fun-loving ecstasy presented in such hits as *Wanted Action*, or hate 'em for their overtly sexist *Open Up And Say Ahh...* approach, the fact is that Poison perfectly represented the era from which they emerged. Just as Nirvana's dark, disturbing odes spoke for the troubled souls of the early-'90s, and the wild, theatrical gyrations of Slipknot have hit a responsive nerve within today's rock followers, Poison's brand of see-no-evil, hear-no-evil, good-time rock perfectly reflected the care-free aura that supposedly characterized the late-'80s L.A. rock scene—a scene that was actually quite dark and disturbing in its own drug-filled, sex-abusing way. Emerging as a "second generation" band on that scene, hitting the Sunset Strip clubs just as the likes of Motley Crue and Ratt were moving on to major label superstardom, vocalist Bret Michaels, drummer Rikki Rockett, bassist Bobby Dall and guitarist C.C. DeVille initially had a tough time getting anyone to notice them. The labels weren't sure if this "L.A. metal thing" was actually going to last, and they decided to turn their backs on Poison's Motley-meets-Kiss stylings.

"We had come to L.A. from Pennsylvania with the idea of getting signed," Michaels explained. "But when we got out there, those labels seemed to feel that they already had their 'L.A. band.' So instead of waiting for a major to discover us, we decided to take our fate into our own hands. We started putting out our own flyers advertising our shows, and we started getting ready to record an album—on our own, if necessary."

Just as Poison was getting ready to invest their own money into the recording of their debut disc, *Look What The Cat Dragged In*, a small West Coast indie label stepped forward offering the grand total of \$23,000 for the band to make that record. While such a sum was a small fraction of what other L.A. groups were then routinely spending on their studio ventures, Poison jumped at the chance, recording the disc in two weeks and having it out on the street less than a month later. From the moment it emerged, that premier disc drew immediate attention—both for the band's infectious, high-energy sound and for the outrageously androgynous pictures of each band member that adorned the album's front cover. It was the L.A. scene of the '80s reaching its logical apex; a high camp, sexually ambiguous romp that promised plenty of high-speed action, and delivered on all counts.

"We used the makeup just to get noticed," Michaels explained. "We quickly realized that it was going to really limit us as far as where we could go musically in the future. But we also realized that if we hadn't done something to get noticed at that point in our career, there wouldn't be a future. That album did its job. We had taken a little money and made a great record, and as soon as it came out the majors started knocking on our door."

Look What The Cat Dragged In was quickly picked up by a major and re-released, much to the consternation of the upper-crust rock media—and to the delight of fans everywhere. The disc proceeded to sell over two mil-

lion copies, making Poison the Toast Of The Coast, and one of the most recognizable bands in the world. While there was always a bit of in-fighting between the group's members, for the most part, Poison came across as just a bunch of fun-seeking musical brothers who didn't give a damn that nobody thought they could play a lick.

By the time the band's second album, *Open Up And Say Ahh...*, was released, Poison had become accepted for being exactly what they were—a band capable of producing easily digestible rock fare and putting on a dynamic, if somewhat predictable, stage show. This time around the pancake makeup and eyeliner was gone, replaced by a slightly more mature musical approach that came across as a blatant attempt to garner more positive reviews. To some extent it worked. Media types who had hated Poison the first time around began to acknowledge that at least the group had the gumption to consider trying something a little different. Poison was determined to stick around, and not be merely the "one

"We realized that if we hadn't done something to get noticed at that point in our career, there wouldn't be a future."

hit wonders" that many had predicted would be their fate. In fact, by the time their next release, *Flesh & Blood*, came out, Poison had actually evolved into a "serious" rock act, one that was capable of producing thought-provoking power-ballad odes like *Every Rose Has Its Thorn* as well as their trademark pop ditties.

"We had been exposed to a lot more by then, and we had begun to grow up," Michaels said. "We weren't just four guys who were willing to do anything to get noticed. We had developed the confidence to believe that we had something interesting to say as well as a fun way of saying it."

As almost always seems to be the case with a band that sees its career skyrocket so quickly, problems began to arise within Poison soon after their third album was released. While the band hit the road to produce their next disc, the in-concert *Swallow This Live*, it was no secret that DeVille's drug problems had become rampant, and that a parting of ways was virtually inevitable. For much of the next decade Poison would rock on with a variety of guitarist—while never coming close to recapturing the sound or spirit that had made them a late '80s "hair metal" sensation. But with DeVille's return in 2001—after a tempestuous personal battle—in time to record the 2003 disc *Hollyweird*, the band's original lineup and original spirit seemed to once again spring to life. And as they celebrate the 20th Anniversary of their debut disc's release in 2006, one simple, undeniable fact has become abundantly clear—Poison just isn't going away.

"We're ready to make our statement for this era," Michaels said. "If anyone thinks Poison's time has passed they're obviously very wrong."

DID YOU KNOW:

Bret dated Pamela Anderson years before she married Tommy Lee. She supposedly kept a "life size" photo of his private parts in her wallet.



BRET MICHAELS

HP

HP SALUTES THE 1980s THE WEST COAST EXPLOSION GUNS N' ROSES BLOOD & THUNDER

If ever there was a "shooting star" tearing through the hard rock stratosphere, it was Guns N' Roses. While the band still exists today under the not-so-steady hand of vocalist Axl Rose, this West Coast unit's heyday lasted for barely four years from the late '80s through the early '90s... but what a four year period it was! From the moment the band—then comprised of Rose, guitarist Slash, guitarist Izzy Stradlin, bassist Duff McKagan and drummer Steven Adler—hit the scene runnin' with their legendary debut disc, **Appetite For Destruction**, they caused a tornado of controversy and chaos the likes of which have rarely been seen before... or since.

But the intense heat generated by G N' R's actions and inactions caused friction not only within the rock world, but within the band itself.

early '90s it probably would have made the members of this legendary unit laugh out loud to be told that a decade-and-a-half later they'd be viewed as one of the most important and influential bands in hard rock history. It most likely would have amused them to be informed that despite the fact that they'd record only one truly classic disc, that they'd be ranked among the most hallowed names in metal annals. But that's just the way it was, is and will always be for GN'R—laughing in the face of controversy, instability and disaster.

"We took the music very seriously, but perhaps we didn't take anything else seriously enough," Slash said. "But hopefully you can learn from your mistakes."

Mistake or not, just mentioning Guns N' Roses to a generation of fans is enough to set off a wide range of conflicting emotions. To some, these quintessential L.A. wildmen were the ultimate Hollywood vampires, a band that lived by night, and broke every rule in the book. To others, they'll forever remain the greatest band ever produced by the notorious West Coast Metal Explosion of the '80s. Either way, few bands can ever match the legacy this wild n' crazy unit created during their notorious early-'90s heyday.

The fact of the matter is that Guns N' Roses were never particularly comfortable with the notion of merely existing on the rock and roll scene. They were content with—and at times seemingly committed to—the age-old axiom of living fast... and dying young. It was their intent to hit the music world like a run-away freight train, an uncontrollable force ready, willing and able to blast asunder everything—and everyone—unlucky enough to be standing in their path.

For these guys rock and roll wasn't a musical form as much as it was a lifestyle, a statement of purpose consisting equally of all-night parties, bloody street brawls and an endless stream of wine, women and song. At a time when the rock universe was growing almost jaded with the air-brained, party-hearty rockers who seemed to comprise the entirety of the El Lay music orb, Guns N' Roses proved that those other guys had only been pretenders—

"We were having a great time for ourselves, though maybe it did get out-of-hand occasionally."

that they were the only true contenders for the title of hard rock's most dangerous band.

"It was never an act, we were what we were," Slash explained. "We were just a bunch of guys who were used to living on the

Guns N' Roses: Axl and the boys in their hell-raising prime.

Slowly but surely group members left (or were canned by the mercurial Rose) until by 1996 none of the original band—aside from Axl—were left. As the world waits for Rose to finally release the long-overdue **Chinese Democracy**, and as Slash and Duff light up the rock skies once again with **Velvet Revolver**, talk concerning a possible Guns reunion stands at an all-time high. None of us, however, should hold our breath waiting for it to happen.

"At one point I hadn't spoken to Axl in almost ten years," Slash said. "I mean, what was there to say? I know I'm very happy with where my life is right now. I hope he can say the same."

Back at the peak of their artistic and commercial powers in the

streets, getting by on our wits. We brought all of that with us when we started to make it."

From the moment ***Appetite For Destruction***, was released upon a somewhat unsuspecting public, G N' R found themselves embroiled hip-deep in controversy—from their "banned" album cover, to their drug-infested song lyrics. Within six months of ***Appetite's*** release, however, Guns N' Roses were poised on the brink of becoming the most popular band on earth. Their debut single, *Welcome To The Jungle*, had become an international anthem of teen rebellion, and the band's live shows were being hailed far and wide for both their energy and their high degree of musical proficiency. But despite all the attention their music was generating, and all their positive reviews their album was receiving, all it seemed that anyone *really* wanted to talk about was the "wild side" of Guns N' Roses.

"It got to be really silly," McKagan said. "We were having a great time for ourselves, though maybe it did get out-

of-hand occasionally."

The stories concerning Guns N' Roses quickly became the stuff of legend; the tales of Slash passing out in the Rainbow after suffering a near-fatal drug overdose, of Axl allegedly beating up his wife, of Adler being so strung out that he could hardly perform at many of the band's shows, of Stradlin growing so sick and tired of the circus that was GN' R that he threatened to quit for over three months before finally handing in his walking papers. But through it all, the band's popularity continued to grow. Songs like *Mr. Brownstone* and *Paradise City* detailed their wild lifestyle while soaring to the top of the charts. By the time it was through, ***Appetite For Destruction*** had sold over twelve million copies, making it one of the most successful debut efforts in rock history.

Of course, following up such a massive success is never easy, and the Top Gunners labored over their next effort, the double-disc set, ***Use Your Illusion***, for the better part of two years. Once again the album was controversial from the moment of its release; not for its cover art this time, rather for the fact that the band chose to sell each of the two disc's separately—doubling their sales potential in the process. While the group insisted that they made the move "for the good of their fans", cries of "rip off" could be heard far-and-wide.

The long, often rambling ***Illusion*** set proved to be a massive success, but failed to convince cynics that the band's best days weren't already behind them. The always tempestuous Rose had already fired Adler, while Stradlin had quit.

and rumors began indicating that Rose and Slash weren't getting along. While the group's next tour proved to be the year's most lucrative road package, massive cracks in the GN'R rock machine could be seen, and for many, watching the band on stage became akin to viewing an auto race—they were just waiting for the big crash to happen.

Well, instead of going out with a massive bang, throughout the '90s it seemed as if these one-time Top Gunners had disappeared from the scene with little more than a whimper. The always delicate Slash/Axl relationship finally came completely asunder in 1996, leaving many of the band's supporters to wonder if this one-time hit-making machine could ever get themselves back on track. By the late '90s, even the ever-reliable Duff has turned his

back on the band, and it became clear that the notorious Axl would have to forge on with none of

his former compatriots in tow.

However, despite the incredibly bizarre behavior that has kept GN'R derailed for the better part of the last decade, the fact remains that Axl has managed to survive against all who predicted his demise.

He's lived the lifestyle he chose—and he lived to tell about it. Perhaps that more than anything else will serve as the ultimate epitaph for Guns N' Roses.

Slash: "My goal, early on, was to turn the band into the Rolling Stones... at least in terms of longevity."

DID YOU KNOW:

The first version of Guns 'N Roses featured future L.A. Guns guitarist Tracii Guns, who after running into conflict with Axl Rose was replaced by Slash.

HP SALUTES THE 1980s THE WEST COAST EXPLOSION LITA FORD QUEEN OF NOISE

James Brown once proudly sang "It's a man's, man's, man's, man's world." And who are we to disagree with the Godfather of Soul? Certainly in the heavy metal world of the '80s, women were often reduced to playing the roles of groupies, video sex objects, stage adornments, or in the case of Whitesnake, car hood ornaments. It was in this misogynistic 'men's club' scene that Lita Ford stood tall—a beautiful blonde temptress that had all the boys drooling... and who had the musical goods to back it all up. Throughout that decade she went toe-to-toe with her hard rockin' male compatriots, never giving an inch while never sacrificing one iota of her femininity. On a series of albums like *Stiletto*, *Dangerous Curves* and the platinum-selling *Lita*, Ford proved once and for all that you didn't actually need balls to play the heavy metal game.

"I just make music that I'm happy with," she told us a few years ago. "I've never tried to make some sort of social statement with my music. I like it, and a lot of fans like it. That's really the important thing. I've never

was a club headliner or an arena opening act.

"I've always said that when I'm on stage, I'm in control," she said. "Maybe it's the only time in my life when I am in total control, and I like it. I do get off on the looks I get from the guys. But more than anything else, I get off on plugging in my guitar and kicking some ass! To be honest, I don't think I've ever gotten enough credit as a guitarist. I know I'm good. That's what I still get the biggest kick from. I enjoy singing, and I like writing and recording, but getting on stage with my guitar is still the ultimate for me."

Following the somewhat disappointing commercial reaction afforded both her first solo effort, and its follow-up 1984's *Dancin' On The Edge*, Ford decided to take a step back and reconsider her options. While she was still making a nice living on the road, her failure to record a significant disc ticked her off to no end. For the next four years she plotted, planned and played... until she had completed work on her "masterpiece"... *Lita*. Having signed on with manager Sharon Osbourne, she was able to hook up with the inimitable Ozzy to record the break out single *Close My Eyes Forever*, which while showing a somewhat softer side of the Ford musical persona proved to be the smash hit she had been seeking for so long.

"That album did show a different side of me," she said. "But some people forget that the first hit from *Lita* was *Kiss Me Deadly*, which was certainly a hard rocker. I enjoyed the success of that album because it represented the culmination of so many years of hard work. You know, it's true what they

say; when you've had a little bitterness in your life, you appreciate the sweetness that much more."

While she was beginning to make waves with her music, her off-stage activities were drawing an almost equal amount of attention from the rock press. Her long relationship with Motley Crue's Nikki Sixx had drawn to a painful close, and Lita was soon linked to a variety of top-shelf rockers, including Black Sabbath's Tony Iommi. But it turned out to be W.A.S.P.'s wild-man guitarist Chris Holmes that Ford finally married for what proved to be a brief but tempestuous time in the late-'80s. Since then, she has remarried and had two children, and while her music career has been totally silent since the mid-'90s, the stand that Lita Ford made in the '80s has proven to be one of the most memorable in the high-wire profile of the heavy metal form.

"I'm proud of everything that I accomplished," she said in the early '90s. "I never really sat back and said, 'Hey, I'm a woman trying to make it among all these men.' I tended to enjoy being different. But it wasn't always easy. I've always had a little stage fright, which is why I used to take a swig of Jack Daniels before going out there. I'm not doing that anymore. I've given up drinking because it's better for me and much better for my voice to be sober. Thankfully the fans have given me the kind of security I need to go out there without any crutches."

"I've never tried to make some sort of social statement with my music."

been one of those people who's happy when they feel they've made a great record only to find out that it didn't sell. I've always liked selling records. Most of my favorite bands have also been very successful. Being a cult hero is great—it's just never been one of my goals."

From the very beginning of her career, Ford's ambitions seemed to match her talent. In the mid-'70s, while still in her teens, she was plucked out of Los Angeles' obscurity by infamous producer Kim Fowley to be part of the all-girl group, the Runaways. Indeed, it was Lita's burning lead runs and bulldog determination that kept that band going through some tough times. But when the Runaways finally fell apart in 1979 (with bandmate Joan Jett enjoying the first blush of solo success) it inspired Ford to stick to her guns and play the music she believed in. At a time when so many of her compatriots—both girls and guys—were then attempting to score big by producing a watered-down, music-for-the-masses rock sound, Lita was determined to "keep it real."

"I didn't want to be a pop star, I wanted to be like Ritchie Blackmore," she said, alluding to the Deep Purple axe master who served as one of her primary influences. "I knew I could play guitar, and I didn't see any reason that I had to tone down anything—my image or my music—in order to get noticed."

She was right! After losing a little bit of her Runaways-era "baby fat" and lightening up her hair color a notch or two, by the time her first solo album, *Out For Blood*, emerged in 1983 (a disc that almost got "banned" prior to its release for its supposedly "suggestive" cover), Ford had been transformed into a true sex goddess—the Queen of Noise who could turn on all the boys with both her fetching good looks and her rock-er-ass-off sound. While that first album didn't prove to be a cosmic hit, it established Ford as a potent solo performer and allowed her to go on the road where her on-stage charisma and over-the-top six-string excursions drew standing ovations every night—whether she

DID YOU KNOW:
Lita cites Deep Purple axe master Ritchie Blackmore as her primary guitar influence.



LITA FORD

HP

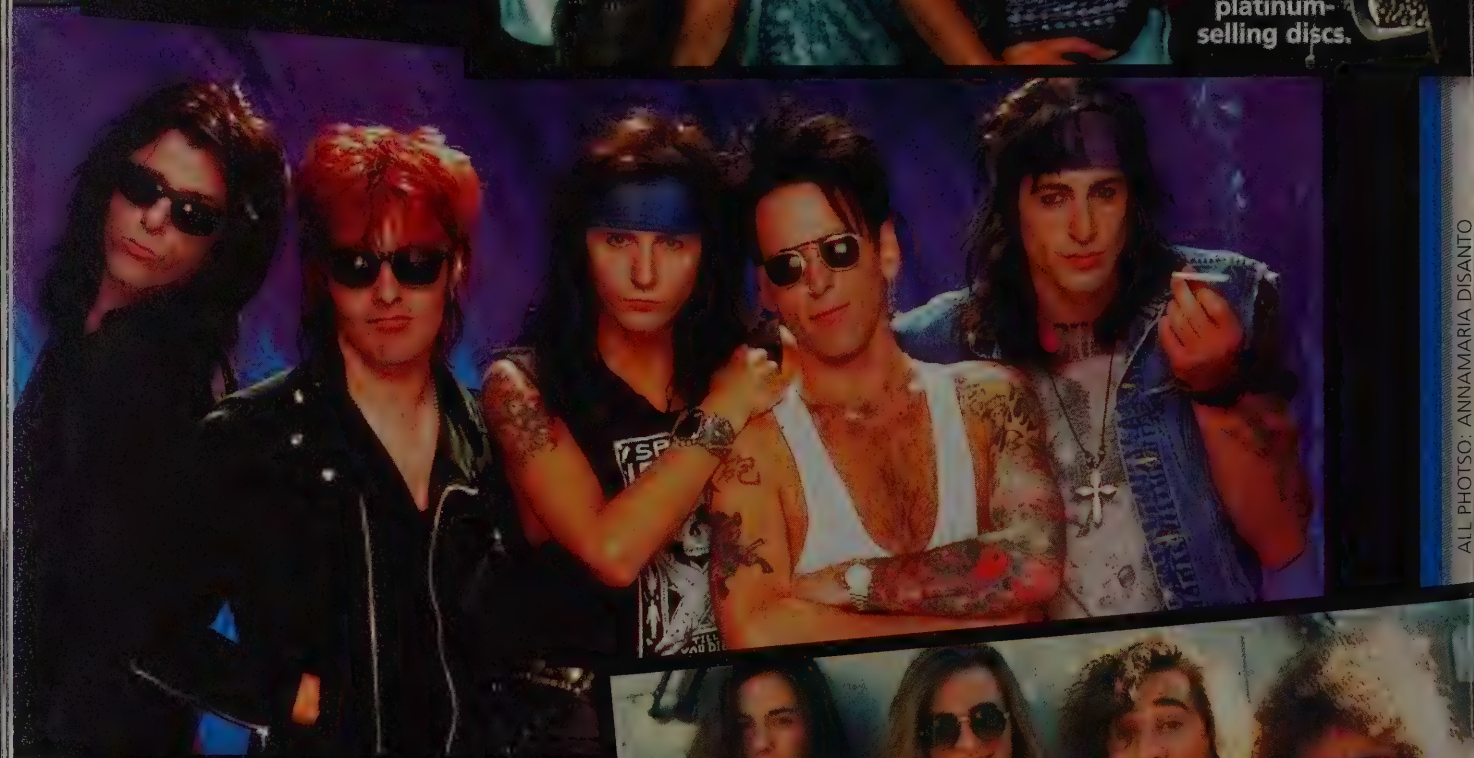
HP SALUTES THE

1980s DON'T FORGET 'EM

Extreme:
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The '80s were all about HUGE mega-stars—the bands and artists that dominated the radio and MTV airwaves... as well as the pages of *Hit Parader*. But there were also the "second tier" acts, groups that made a significant impression upon the metal masses while never rising to stratospheric heights of fame and fortune. They may never have been stars, but whatever you do, don't forget 'em.

Slaughter:
They scored
a string of
platinum-
selling discs.



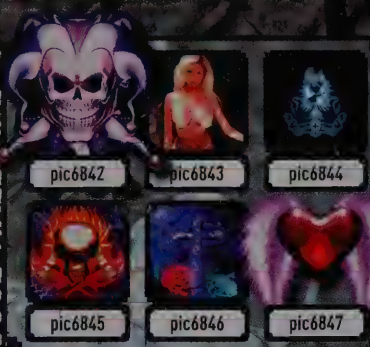
L.A. Guns: West Coast bad boys enjoyed their reps as "Hollywood Vampires."

Trixter: These fun-loving rockers proved the East Coast could play too!

30 HIT PARADER

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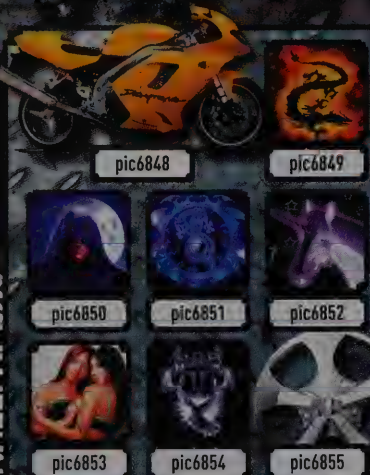
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Minerva	Deftones	true2113
Numb	Linkin Park	true2114
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TNT	AC/DC	true2118
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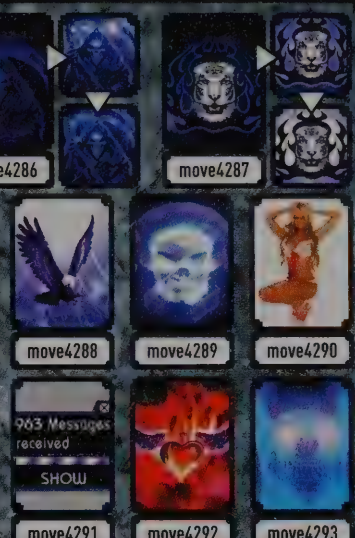
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3)	Shoulder Lean	Young D	true2122
4)	Sexy Love	Ne-Yo	true2123
5)	Me & U (Chorus)	Cassie	true2124
6)	It's Goin' Down	Yung Joc	true2125
7)	U And Dat	E-40	true2126
8)	Bossy	Kelis N' Too Sweet	true2127
9)	Ridin'	Chamillionaire	true2128
10)	Sexy Back	J. Timberlake	true2129
11)	Buttons	Pussycat Dolls	true2130
12)	When You Gonna...	Sean Paul	true2131
13)	Promiscuous (Girl)	Nelly Furtado	true2132
14)	Deja Vu	Beyonce	true2133
15)	Honey In The Bank	Lil Scrappy	true2134

TOP SCREENSAVERS



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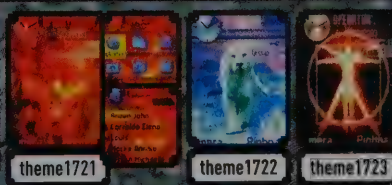
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1000 THE WEST COAST EXPLOSION DOKKEN FRIENDLY FIRE

Of all the platinum-coated, Los Angeles-based, '80s-era bands Dokken stood alone. Yeah, they may have fouffed their hair a little bit too much, and they wore leather pants that were a might too tight, but at the heart of the Dokken hit machine was always a rock-solid musical foundation that no other West Coast band (at least this side of Van Halen) could match. In guitarist George Lynch, the group had a fleet-fingered fret master, in drummer Mick Brown an iron-fisted rhythm machine, in bassist Jeff Pilson a true-blue beat keeper and in vocalist Don Dokken a guy who at least knew his limitations. While L.A. types like

haps let their one golden opportunity for fame and fortune slip through their fingers back in '88, some tentative phone calls were made with the thought of trying to rekindle the original Dokken spark before it was too late—if it wasn't already.

"We had stayed in touch—more or less," Pilson explained. "I had talked to Don quite often, just to see how things were going, and George and I had always stayed in touch. Then it happened that Don and I got together to write some new songs, and pretty soon we called up Mick to play some drums. The last guy aboard was George, who didn't join us until he had heard the demos we had completed. He liked what he heard, so all of a sudden Dokken was back together again. Soon after that, we had an

"The tension within the band had the net effect of improving the musical dynamics."

Motley Crue and Posion were often guilty of placing style over substance, the Dokken gang *always* had their musical priorities in line. The band enjoyed a string of million-selling discs like **Breakin' The Chains** and **Back For The Attack** that melded instantly infectious melodies with a pulsating neo-metal attack.

Yet despite their good-time image and silicon-slick sound, almost from the moment of the band's inception in 1984, there were deep-seeded troubles within Dokken that not only served to undermine the band's notable artistic credibility, but also brought them more media attention than did their hits! It was one of the worst kept secrets in rock that most of the time Lynch and Dokken couldn't stand each other's guts. Heck, **Hit Parader** even once presented a Dokken cover (gosh, those were the days!) with George and Don standing back to back holding dueling pistols...or were they water guns? Time does dull the memory!

The net effect of all this internal friction served to tear the band asunder in 1988—at a time when they were at the height of their commercial powers, and while the so-called West Coast Metal Explosion was still in high gear. Lynch and Brown went on to form the marginally successful Lynch Mob, Pilson enjoyed a brief stint as the touring bassist with Dio, while Dokken released one disappointing solo disc that tried a bit too hard to recapture the magic of his original quartet. By 1993 it seemed like everyone was on a fast track to nowhere; Lynch Mob had dissolved, and Don found himself a man without a band or a record deal. Realizing that they had per-



George Lynch:
One of the premier guitarists of his generation.

offer to do some work in Japan—including an album and a tour. It really happened that fast.”

The first result of the band’s “reunion” was that Oriental tour, as well as a Japanese-only disc, entitled simply **Dokken**. Japan had always been a huge market for the band, and since the Japanese still held many of America’s ‘80s rock heroes in high regard—in sharp contrast to their State-side brethren—the group figured that once they got a strong foothold in the Orient, they could at least attempt to win over some other markets... then who knew what might happen next? Everyone involved realized it was a long shot at best, but shortly after the band’s album was released overseas, a call came in from a most unexpected source—legendary A & R man John Kalodner, who during his lengthy stint at Geffen Records was credited with reviving the careers of everyone from Sammy Hagar to Aerosmith. Almost immediately, Kalodner decided to see if his Midas touch was still in working order; what better test could there be than Dokken?

“When John called us we were a little surprised,” Pilson stated. “We had known each other over the years, and he had been involved with signing Don’s solo band with Geffen. When he contacted us about signing with Sony we were obviously very pleased. We didn’t know where our efforts in Japan might lead, but certainly a new American deal was our goal. I think John realized that there was still plenty of fire left.”

Despite Jeff’s highly logical explanation, exactly why Kalodner singled out Dokken for resurrection at that moment in rock and roll time is still open for speculation. There are some who will simply state that good music is timeless, and that Dokken—despite their rocky internal chemistry—made some incredibly good music during their mid-‘80s heyday. There are others, however, who will offer the opinion that in the Dokken/Lynch team Kalodner envisioned his next Tyler/Perry package; two troubled but talented rockers whose vast skills had only been partially exposed on previous albums. Unfortunately, the results of their much anticipated pairing with Kalodner only yielded marginal results, most notably on the aptly titled disc **Dysfunctional**. Since then the fortunes of Dokken have continued to rise and fall, most recently with Don slogging on without his original bandmates on a series of discs like 2005’s **Hell to Pay**, which capture elements of the “classic” Dokken sound while rarely attaining the celestial heights of the unit’s earliest efforts.

Now, more than two decades after they first hit the hard rock scene, we can all look back somewhat fondly on the accomplishments of Dokken. Few bands in hard rock history have blended together a deft songwriting sense, a dramatic instrumental flair and a platinum-coated pop/metal sensibility with more aplomb than this West Coast unit. Throughout their highly successful mid-‘80s run, when their albums continually kept Dokken at the top of the sales charts, this group proved themselves to be without peer when it came to constructing

brilliantly crafted, expertly executed hard rock opuses. Yet, at the same time, the highly publicized war-of-words that transpired between Don Dokken and Lynch managed to always keep the band in the “gossip page” headlines. Come to think of it, what more could any true hard rock fan want?

DID YOU KNOW:

In their ‘80s prime, Don and the boys were managed by the same powerhouse team that handled the career of Metallica.



Don Dokken: A guys with an uncanny sense for a good song.

PHOTO: MARK WEISS/ANGLES

1980s THE WEST COAST EXPLOSION QUIET RIOT THE NOIZE BOYS

Some bands are innovators... some merely imitators. Some bands are both. At the height of their early-'80s appeal two distinct things could be said about Quiet Riot—that they helped open the floodgates for the West Coast Metal Explosion that was to earmark that decade's musical sound, and that they did it ostensibly by riding the coattails of Slade, the English band that had originally recorded the QR gang's biggest hit, *Cum On Feel the Noize*. But the truth of the matter is that such commentary—both good and bad—had little impact on wide-eyed, balding, shrieking frontman Kevin DuBrow and his crew, which at the time of their greatest acclaim was comprised of guitarist Carlos Cavazo, bassist Rudy Sarzo and drummer Frankie Banalli. They had scored big, and they made few excuses for their somewhat surprising acclaim.

"I don't know if anyone in the band expected the kind of success we had when that album (**Metal Health**) came out," DuBrow said. "Quiet Riot had been around for a while by then, and most of the time had been difficult. When the chance came to finally record a major label album it was really exciting. The heavy metal scene in L.A. was just beginning to blossom, and we were ready to kick those doors wide open."

As DuBrow mentioned, prior to the release of **Metal Health** in 1982, Quiet Riot's

"I don't know if anyone in the band expected the kind of success we had when that album came out."

drive for big-time success had been far from easy. Beginning life in 1977—long before the likes of fellow L.A. rockers like Motley Crue or Ratt were even a dream in their publicist's eye—the band (then consisting of DuBrow, bassist Kelly Garni, drummer Drew Forsythe and a young guitarist named Randy Rhoads who would soon go on to stardom with Ozzy Osbourne) honed their craft in the same series of Sunset Strip clubs that had produced the likes of Van Halen just a few years earlier. Lacking either that band's stage flash or musical panache, however, DuBrow and his crew were continually disappointed when local label A&R men chose to turn their backs on the group's fledgling efforts.

Rather than wallow in their major label misery, however, Quiet Riot took the unusual tact of working *around* the traditional system. They chose to follow the proverbial road less traveled by recording and releasing two albums (cleverly titled **Quit Riot** and **Quiet Riot II**) in Japan. Of course, the hope was that State-side labels would hear the discs and quickly rally to the band's cause. It never happened. Indeed, it would be nearly 15 years later before an American firm would agree to put out a "best of" compilation of those poorly recorded Japanese discs and release them under the accurate but somewhat misleading title **The Randy Rhoads Years**. Ironically, it wasn't until Rhoads went off to join Ozzy in 1981, and a never-say-die DuBrow put together his band's most successful lineup that things started to look up for the QR brigade.

"We made some great music with Randy," DuBrow said. "But when he left I had a decision to make; did I want to throw in the towel or find some new musicians and keep going? Anyone who knows me realized the answer was easy—I picked what I believed were the best musicians on the L.A. scene and went back to work."

It didn't take long for the reconstituted Quiet Riot to begin garnering sig-

nificant attention from both American labels and fans. Fortunately for DuBrow, just as he was beginning to reassemble his unit in 1982, the Strip started to become the mecca for the nation's heavy metal activities. Kids from near-and-far started flocking to El Lay's sunny climes, bringing their battered Stratocasters and amps along for the ride. Within a year, Los Angeles had become the hub of the West Coast Metal Explosion, and much to DuBrow's delight, Quiet Riot found themselves firmly planted at the epicenter of it all. As the band began to write new songs and perform almost on a nightly basis in and around the So Cal area, more and more labels began to realize that this bombastic sound, hair-out-to-there look and denim-and-leather attire was about to become a major trend, and *nobody* wanted to be left out. Soon QR had their long-sought major label deal, but even they could never have imagined the degree of impact that their big-time debut, **Metal Health**, would soon have upon the hard rock masses.

"We knew we had some good songs," DuBrow said. "And we knew the kind of reaction they were getting from kids at every show we played. I always believed that if we got a shot we'd make it."

Obviously, the ever-confident DuBrow was spot-on with his analysis. Their album's title track jumped out of the box in fine fashion, garnering massive radio airplay—and, even more importantly, emerging as one of the first hard rock videos to enjoy "rotation" status at a just-getting-started MTV. But what happened next was both surprising, and at times a bit overwhelming for

these do-anything-to-make-it rockers. As they hit the national tour trail to support **Metal Health**, the label decided to release the band's cover of *Cum On Feel the Noize* (a song they had been *forced* to record) as the second single. The song had been recorded by Slade a decade earlier, and it had become a monster hit in Europe while never denting the charts on this side of the Atlantic. The decision quickly proved to be nothing less than pure genius! Within weeks of its release, the song became a Number One smash around the globe, pushing **Metal Health** to the #1 spot in the State-side charts—a first for any heavy metal band and permanently cementing Quiet Riot's position in heavy metal history.

While over the ensuing years the band has continued to forge ahead (if you're lucky, you can still catch them coming through your town every other year or two), it was that album and that single that will forever remain their major claims to both fame and infamy. Somehow, amid a carnival-like collection of bands like Poison, Motley, Ratt and W.A.S.P. that ruled the L.A. rock roost, it was Quiet Riot that was too often singled out at the group most responsible for the "dumbing down" of the metal form. For a generation weaned on the likes of Zeppelin, Purple and Van Halen, the basic, in-yer-face posturing of DuBrow was often a little hard to

take. But in the end ol' Kevin knows in his heart and soul that he made a stand that will last as long as there are kids who love to crank it up loud and feel the "noize."

"I'm proud of everything we've done," he said. "It's been an absolutely incredible ride, and to be honest, I don't know if I'd change one thing about it."

DID YOU KNOW:
The band's "hit" version of *Cum On Feel the Noize* was actually done in just one studio take—and very much against their desires.



QUIET RIOT

HP

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MP SALUTES THE 1980s THE WEST COAST EXPLOSION W.A.S.P. CALCULATED CHAOS

There was a time back in the mid-'80s when the antics of W.A.S.P.'s Blackie Lawless seemed positively *outrageous*. His blood-spurting, feather shredding on-stage actions (which usually included the theatrical "defiling" of a gagged-and-tied, mostly naked—and very willing—female participant) often appeared designed to expressly piss-off as many conservative action groups as possible. Heck, back in "the day", even the omnipresent Washington D.C. "ladies who lunch" seemed to take particular pleasure in attempting to derail Blackie's "lawless" activities. But these days things have changed markedly for W.A.S.P. Sure, Blackie may still be as outrageous as ever, and his current music may possess as much of a dark undercurrent and sonic punch as any of the group's oft-praised '80s efforts. However, when compared to the recent output of rockers like Marilyn Manson and Slipknot, Lawless' latest tales of blood, sex and death seem positively tame!

Certainly Lawless has lost none of his desire to titillate, annihilate and thrill through his razor-edged musical productions, but quite honestly, his days as the self-professed Public Enemy Number One now seem well in the past. But, despite his current status as a rocker battling to regain his hold on the public's ever-active imagination, you've got to give Blackie some serious credit. While others have long abandoned the look, sound and style that brought them '80s fame, Lawless has stuck to it like it was coated in superglue. Whether such a sound and style will still be widely accepted by the supposedly "sophisticated" rock audiences of the 21st Century remains to be seen. But true to his nature, Lawless has no fear when it comes to his status in today's rock world.

"The time is still right for W.A.S.P.," he said.

"There aren't enough bands out there playing this kind of music. There are a few groups that are trying to be extreme, but they really don't know how to do it. We do. But this music isn't designed merely to shock; stark realism is the only thing that matters. The new music I'm making is just part of the equation. Our live show is going to blow people away to the extent that after we finish doing what we're doing, all other bands are gonna have to give up because there will be nothing visually left to do."

You know what? You've got to hand it to ol' Blackie. If nothing else, the guy certainly is persistent. While so many of his mid-'80s heavy metal compatriots have fallen by the way-side in recent years, the ever-clever, totally-self-possessed, and highly-motivated Mr. Lawless just keeps on rockin'. The fact that W.A.S.P. was never that big, that good or that important to begin with seems to have little impact on Lawless' stated intention to keep this group's carefully orchestrated "horror movie" mentality alive and kicking for as long as possible.

Perhaps it is the lingering—and highly successful—aura of artists ranging from Manson (whom Lawless believes was "heavily influenced" by W.A.S.P.'s over-the-top '80s musical histrionics) to Mudvayne that continues to inspire the California-based metal maniacs who comprise W.A.S.P.'s latest incarnation. Perhaps it is the fact that the band's popularity has continued to be strong in such distant ports-of-call as Japan and Germany that gets Lawless out of bed in the morning. Or perhaps it's just that Blackie has found nothing better to do with his free time than contin-

ue to push the boundaries of "conventional" hard rock. Whatever the reason might be, however, the fact is that W.A.S.P. continues to work as hard as ever on the rock and roll scene, cranking out recent albums such as *Dying For the World* and the two-disc "rock opera" *The Neon God*, that may well rank among the best things the group has ever put together.

"The whole point of doing a new album is to try and capture something really special," Lawless said. "I'm not going to say that this is better than our past albums—it's just different. I think it's better comparing what we're doing now to some of the truly classic rock albums of the past than to anything we've done before."

Leave it to Lawless to compare his band's latest offerings to the classic discs of his influences, which range from Kiss and Humble Pie to the

Who and Alice Cooper. But whether you continue to love W.A.S.P.'s in-er-face brand of blood-and-guts metal, or still find them to be the most socially reprehensible band of the century, the fact is that W.A.S.P. may well rank as one of the most continually entertaining bands in metal history. Whenever Lawless leads his men into the studio or onto the concert stage, fans had better be prepared for music that rocks and rolls, struts and strolls with all the subtlety of a Tenth Avenue hooker and all the power of a neutron bomb.

"Our intentions are still very much the same as before," Lawless said with a slightly sinister smile. "We're here to rock your world, and everything in it. That may be some parent's worst nightmare, but for our fans, it's a dream-come-true."

Obviously, understatement and modesty are two commodities in rare supply when Blackie Lawless is around. But maybe it's good that

such a large-egoed, large-mouthed rock and roll performer is still on the scene to teach some of the meek, down-trodden stars of today a thing or two about stage showmanship and the hard rock ideal. Of course, with W.A.S.P. still hoping to pioneer a new metallic genre that has occasionally been labeled as "pure evil" by both its detractors and supporters, there are those who will certainly once again call Lawless "a degenerate", "a pervert" and "a psychopath". The fact is that such categorizations only bring a smile to his ever-calculating face. This is hard rock taken to a logical extreme, and while it may be expressly designed to offend, outrage and incite, as usual there is a definite method behind Lawless' apparent madness.

"I've always tried to tweek people a little bit," he admitted. "But I've done that by doing what I know best, and what I truly believe in. It's all rock and roll... but I like it! I look at a song like it's a puzzle, I like to go in with a hatchet and start chopping and moving things around until they all seem to fit."

"This music isn't designed merely to shock; stark realism is the only thing that matters."

DID YOU KNOW:
Blackie has often bragged in private conversations about having a minor league baseball career prior to kicking off his rock and roll career.

PHOTO: ANNAMARIA DISANTO



BLACKIE LAWLESS

HP

HP SALUTES THE 1980s AMERICAN MADE BON JOVI BAND ON THE RUN

Has there ever been a Rock Star bigger than Jon Bon Jovi was in the late '80s? Mick Jagger? Maybe. Bono? Perhaps. Michael Jackson? Stop... you're making me laugh! Even Elvis in his prime never enjoyed the kind of multi-media fanfare that this Sayreville, New Jersey, native received as he simultaneously conquered the worlds of music, radio and MTV. For a three-year period ranging from late 1985 right through 1988, it seemed that it was virtually impossible to flip on the tube, stroll by a newsstand or turn on the car radio without being hit by a full-out assault of Bon Jovi's infectious brand of pop/metal.

It was also virtually impossible not to like either the music made by Bon Jovi or the guy himself. Here was a drop-dead good lookin' guy with a trend-setting hair cut, who also happened to be a gifted songwriter and singer—as well as a savvy businessman, to top it all off. The girls went nuts over every aspect of the Bon Jovi “experience”, and even macho metal men couldn't help but admire this dude who seemingly had the world eating out of his hand. Accompanied by guitarist Richie Sambora, drummer Tico Torres, keyboardist Dave Bryan and bassist Alec John Such, Bon Jovi blazed his way through the rock world with the same devastating effectiveness as Sherman tearing through Georgia. Emerging from humble beginnings where their demo tapes (which featured the eventual hit *Runaway*) were rejected by any number of

was nothing bigger than that. When the record labels didn't jump on us right away, we dealt with it and went back to work. I remember we got a big break when at the last minute a local promoter

asked us to open for Z.Z. Top at Madison Square Garden when the scheduled band couldn't make it. That's what did it for us—the labels took notice and we got our deal.”

Still, things didn't happen overnight. Their self-titled debut album made only a minor impression on the rock world, and its follow-up,

7800 Fahrenheit, did little better. There was even talk that Bon Jovi's label was thinking of dropping the band, since they had heavily invested in promoting the group's first two albums and tours—and were running at a significant loss. Cooler heads prevailed, however, and Jon and Richie set about writing what both realized might very well be the band's make-or-break album. Soon they were ready with a collection of catchy, head-shaking, toe-tapping hard rockers that they titled **Slippery When Wet**, but that project almost came to a crashing halt even before it got off the ground.

Originally the band planned on the disc's cover to be a close up of an extremely well-endowed young lady spilling out of a moist T-shirt emblazoned with the “slippery when wet” title. The folks at the label said, “thanks...but no thanks,” realizing that many retail stores in the south wouldn't even stock the album due to its rather

lascivious cover image. At the very last

minute a compromise was made (the few original album covers that slipped out are now true collector's items) and **Slippery When Wet** was released. Almost instantly the disc took off at a nearly unprecedented level. Spurred on by MTV's unflagging support of such tunes as *Livin' On A Prayer*, **Slippery** quickly emerged as the year's most successful hard rock release, turning Bon Jovi—and Jon in particular—into international superstars of the highest magnitude.

“It all happened so fast,” Jon said. “It caught us all totally off guard. But we really didn't have that much time to think about what was happening to us. Our manager just put us to work non-stop. We toured America, then Europe, then Japan, then America again, then Europe again. It was incredibly hectic. We enjoyed it, but it also

Jon in his poodle-cut prime.



“We were just five guys from Jersey who all had the same dream.”

major record labels, few could have guessed that this perpetually smiling unit would soon emerge as the band destined to rule the rock universe.

“We were just five guys from Jersey who all had the same dream,” Jon Bon Jovi said. “Al and Tico had already been involved with bands that had made records, and Dave and Richie were just guys I met while hangin' out in Jersey clubs like the Stone Pony. When we got this band together we never had any idea where it would take us. Our goal was just to be as big as South Side Johnny And The Asbury Jukes, who had a hit record at the time. To me, there

DID YOU KNOW:

Jon is a **HUGE** sports fan who owns the **Arena Football league Philadelphia Soul.**

Jovi's picture-perfect exterior. Rather than presenting the band's customary ear-to-ear grins on the disc's cover, the band struck a moody almost pained posed—with Jon practically hiding his cover-boy face from the camera. For the next year the band toured the world again, growing more and more weary of the travel, the music and each other with every passing day. Finally, at tour's end, Jon made the decision to take a long break from the group—not being sure if he'd ever return.

"I knew some serious changes had to be made," he said. "I wanted to get more control over what we did and how we did it. I felt that we had been run into the ground by people not in the band. But the fact was that after about a year apart, we all realized that we wanted to stay together and take this band to the next level, at least in a musical sense."

By expanding their artistic scope—adding darker musical textures and more probing lyrics to the group's trademark sound—Bon Jovi quickly produced two more albums, **Keep The Faith** and **These Days**, which proved that they could be effective, if perhaps somewhat less high profile, performers in the '90s. And, perhaps even more surprisingly, their 21st Century efforts, **Crush** and **Have A Nice Day**, have once again returned the band to the arena-filling, radio-friendly status they enjoyed almost two decades ago! While their style and sound will forever be linked to the hard rock glory days of the late '80s, Bon Jovi is

determined to carry on, continually delighting their fans around the world with their infectious melodies and hip-shaking stage gyrations.

"This is what I was born to do," Jon said. "Once rock and roll gets in your blood, it never leaves."



"I still enjoy touring the world as much as I ever did."

began to wear us out. When we had to go right back into the studio to record **New Jersey** we really had a bad attitude going."

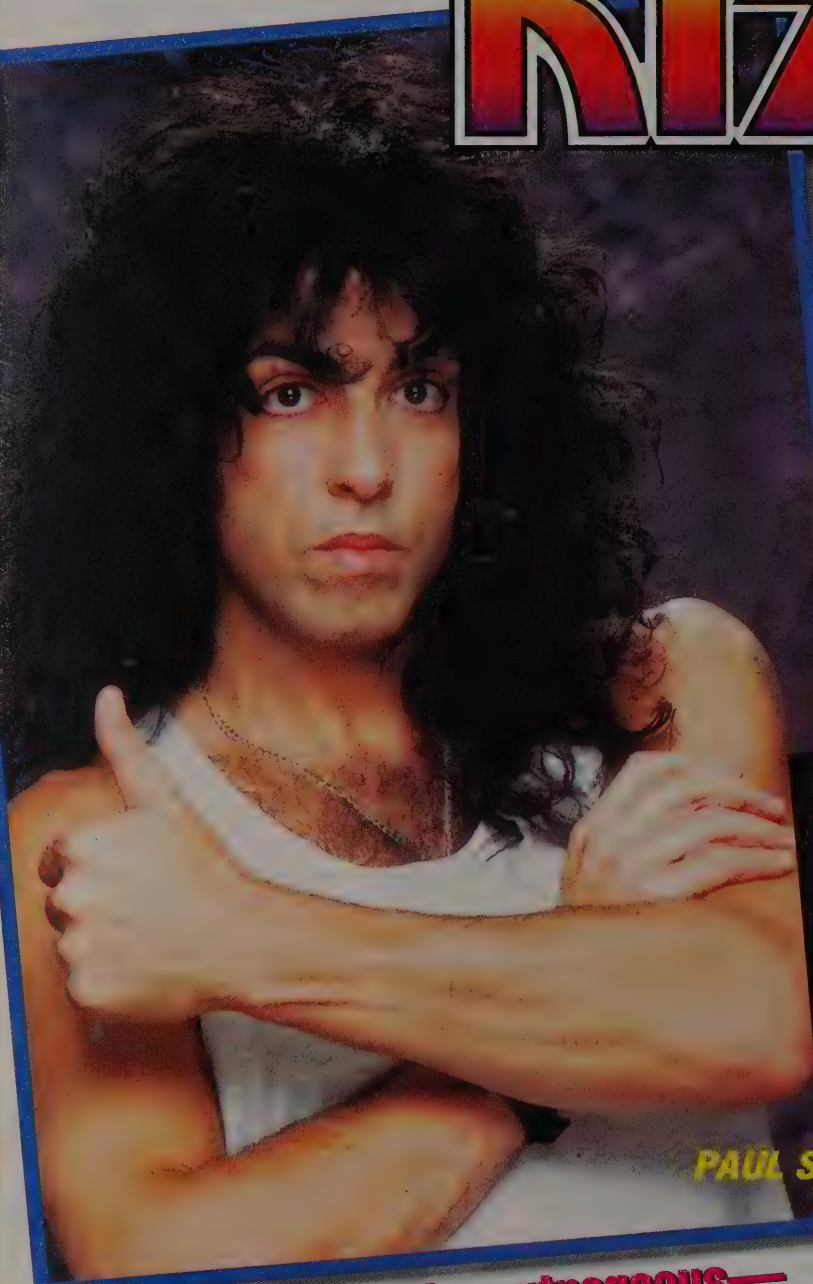
While their follow-up to **Slippery** offered another potent dose of radio-ready rock and roll—and eventually proved to be almost as successful commercially—major problems were brewing under Bon

PHOTO: ANNAMARIA DISANTO

MP SALUTES THE 1980s AMERICAN MADE

KISS

YOU
WANTED
THE BEST



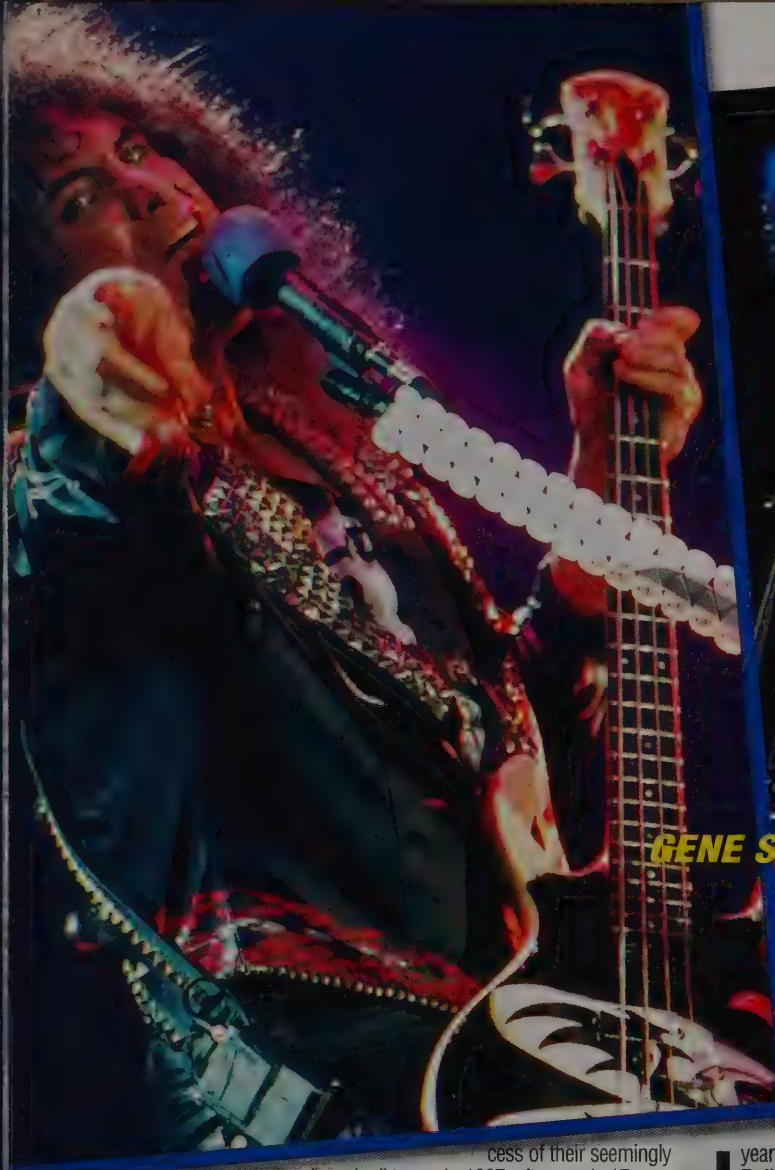
PAUL STANLEY

"We wanted to be outrageous—
that was kind of the point of it all."

You Wanted The Best... You Got The Best!! Those words have been repeated at concert halls around the world for more than three decades, and in all honesty few bands could ever hope to live up to such blatant hyperbole—Kiss certainly could, and did. No, Kiss has never suffered from an inferiority complex or a lack of self-confidence. From the instant they first blasted onto the rock world in all of their costumed, face-painted glory, they were comic book heroes come alive, the most outrageous, over-the-top band ever created on God's Green Earth. Everything about Kiss from their look, to their songs, to the way they signed their autographs was carefully planned and laboriously practiced by Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss. Quite simply, when your aim was to be The Best, nothing could be left to chance.

Throughout the years they were often incorrectly dismissed as "inconsequential" or as a "gimmick" by more cerebral members of the rock and roll fraternity. Yet despite it all, Kiss has managed to prove their continued viability not only through the on-going power of their world-wide Kiss Army of supporters, but by the incredible suc-





GENE SIMMONS

DID YOU KNOW:

Paul has aspirations to a stage career, having appeared as the lead in a Toronto production of *Phantom of the Opera*.

and the extraordinary was expected. From their carefully choreographed on-stage insanity to their headline-grabbing off-stage personas, Kiss were flesh and blood comic book characters come-to-life, superheroes of the metal kingdom, and they reveled in every magazine cover and television interview that came their way.

"We've never liked leaving much to chance," Stanley said.

"Even in the early

days, when we weren't sure exactly what was going to happen next, we wanted to try and make sure that we had a good shot at making it."

After a relatively slow commercial start, during which time such albums as *Hotter Than Hell* and *Dressed To Kill* won over the "first platoon" of what would eventually become the Kiss Army, the band began to hit their stride. The 1975 release of *Kiss Alive* signaled the

breakthrough success for this New York-based outfit, and for the next four years—with the appearance of such million-selling discs as *Destroyer*, *Rock & Roll Over* and *Love Gun*—Kiss controlled the rock marketplace like few bands had done before. They may have lacked the musical aplomb of Led Zeppelin or the sinister image of Black Sabbath, but Kiss were *America's* superheroes. Their approach wasn't about style or class—it was about laying down the most blatant, overpowering and mesmerizing blitzkrieg of pure rock and roll hype the world had ever seen. Long before radio shock jock Howard Stern proclaimed himself "the king of all media", Kiss had that title all but wrapped up.

"We wanted to be outrageous—that was kind of the point of it all,"

Simmons explained. "We didn't really care if the critics didn't like what we were doing. This was something that we knew millions of kids around the world would relate to—and they did."

How ironic it is to many within the rock world that more than three decades after they first exploded on the rock world, the year 2006 finds the metal masses still wondering what Kiss' next move might be. Some insiders insist that Gene and Paul have *finally* begun to run out of steam, and may have decided to put their beloved band permanently in moth balls. Others scoff at such a notion, reminding us all that there still remain a few major opportunities for Kiss to "cash in"—including an inevitable "farewell" pay-per-view concert. In fact, with revenues continuing to roll in from a staggering array of sources—including a variety of Simmons-inspired merchandising outlets—it would seem as if Kiss will *never* leave us!

Some cynics may state that the ever-savvy Simmons and Stanley have agreed to continue on with Kiss merely for the major pay-days—as well as a much-needed ego boost. Others will insist that each and every Kiss tour is exactly what the contemporary music world needs to remind fan everywhere what *real* rock and roll excitement is all about. In these hip-hopping, rap-cum-metal times, the pure, high-voltage, highly-theatrical, anything-goes energy of Kiss on stage may strike many as a much needed breath of fresh air—even if that "air" is, in fact, now more than 30 years old.

"We've always had a great time having people tell us what we couldn't do," Stanley said. "Then we'd go out and do it."

cess of their seemingly never-ending "reunion" tours. In 1997, after nearly 17 years apart, the band's original four members once again donned their trademark costumes and hit the road—to the tune of over \$40 million in concert revenues alone. Even today, with Criss and Frehley once again out of the band, the incredible appeal of Kiss remains as strong as ever.

"Our goal has always been to take everyone's wildest expectations and then top them," Stanley said. "By now I think our fans are convinced that we can do just about anything."

Anything.... You bet! There can be no doubt that over the last 34 years Kiss is the band that has best defined the more theatrical aspects of the American heavy metal scene. But such a statement does little to convey the power, the magic and the creativity that this ever-clever unit has utilized to attain that lofty status. Nor does it come close to explaining the myriad roadblocks and detours that Stanley and Simmons have needed to overcome in order to maintain their position as the single most important, influential and successful American metal band of their generation.

How amazing it is that so many years after they first shocked the rock world with their fire-breathing, blood-spurting powers, Kiss clearly remain at the top of their heavy metal game. Despite a marked downturn in their album viability over the last few years, and a growing scarcity of their live shows, Kiss remains a band capable of instantly filling any arena in the world and selling everything from caskets to toilet paper to their ever-loyal fan base. Indeed, no matter what the future may hold for this awesome foursome, for Kiss it has been an amazing rocket ride to stardom—a ride no other band has ever come close to matching in terms of excitement and pure rock and roll craziness.

From the moment they first exploded on the scene in the early-'70s, Kiss was unlike anything else that the rock world had ever seen. With their kabuki-styled facial makeup, outrageous stage shows and instantly infectious pop/metal anthems, these Costumed Crusaders seemed to have *all* the bases covered. You could love 'em, you could hate 'em—you simply couldn't ignore 'em. This was a walkin', talkin', travelin' rock and roll circus where the unbelievable was routine

100% AMERICAN MADE SKID ROW LIVIN' ON THE EDGE

Few people have ever enjoyed the experience of being a Rock Star more than Skid Row's Sebastian Bach. There was nothing about the high profile, emotionally-draining, private-time-stealing, media madness known as stardom that Bach didn't revel in to the max. From the instant Skid Row hit the headlines in the late '80s with the release of their debut album—spurred on by the hit status of their anthemic single *Youth Gone Wild*—Bach hogged the spotlight as if he were a moth drawn to the proverbial flame. Perhaps he sensed that his band's moment in the sun might be brief...perhaps not. But either way, Bach's too-pretty-for-his-own-good looks, his effervescent personality and his larger than life persona made him the quintessential late-'80s star; there was no brooding sentimentality here, no hidden anguish or painful introspection. With Skid Row's dynamic frontman, what you saw was what you got—six-and-a-half feet of pure hell-raisin', groupie grabbin', limo-ridin' rock and roll energy.

"Rock and roll is supposed to be fun, isn't it?" Bach exclaimed. "That's one of the things I have against all the guys who currently seem to be the crowd favorites. I don't think they're enjoying themselves one bit. It's the Kurt Cobain disease—they're all suffering from it. I grew up at a time when rock and roll was all about getting out there with your friends, hopping in the car and just having a great time. I'm not saying that there isn't room for a little more depth than that in music—in fact I think Skid Row's music went a lot deeper than some people gave us credit for. But the bottom line is still that this is supposed to be the most fun you can have with your pants on."

In many ways Skid Row represented both the best and the worst of the late-'80s heavy metal scene. Yeah, they could be vacuous and almost clownish in both their on and off-stage behavior, and their albums on occasion fell into a morass of radio-inspired drivel. But at the same time, by hailing from New Jersey rather than the air-head state of California, there was a sense of adventure and freshness about everything Skid Row touched that filled their songs with a state-of-the-metal-art feel. While Bach was the unquestioned centerpiece of the band's attack, it was actually guitarist Dave "Snake" Sabo and bassist Rachel Bolan who comprised the band's creative soul. Along with drummer Rob Affuso and guitarist Scotti Hill, those two had struggled on the Jersey club circuit for nearly five years before a happenstance meeting brought them in touch with Canadian refugee Bach.

Their next stroke of luck occurred when fellow Jersey resident, Jon Bon Jovi, saw the realigned quintet perform live shortly after Bach had joined. Always a sharp judge of rock and roll talent, Bon Jovi quickly moved in to sign the band to a "personal services" contract that ostensibly stated that Jon would get the band a recording deal, but that in return he would own a piece of the group's action—including a healthy cut of their publishing royalties. It was the kind of "deal with the devil" that Skid Row couldn't refuse. After all, here was an almost guaranteed shot at big-time success, and all they had to do

was cut Bon Jovi in.

"Jon did take a lot of credit for the band making it," Sabo said. "But I guess that's okay. I had known him since I was a kid, and I thought he was

just helping us out because he liked us. But one thing I always knew about Jon was that he was a sharp businessman. And while he did unquestionably help us, he helped himself as well—as if he needed the money. But who knows what would have happened to us if he hadn't stepped in? We had already tried to make it before, and it hadn't happened. Maybe it would have with Bas in the band, but I think Jon definitely got things rolling in the right direction."

The right direction, indeed! Skid Row's self-titled debut disc proceeded to sell over three million copies, and the band's road show (where they spent most of the year opening for Bon Jovi) proved the group to be one of the most entertaining acts on the rock road circuit.

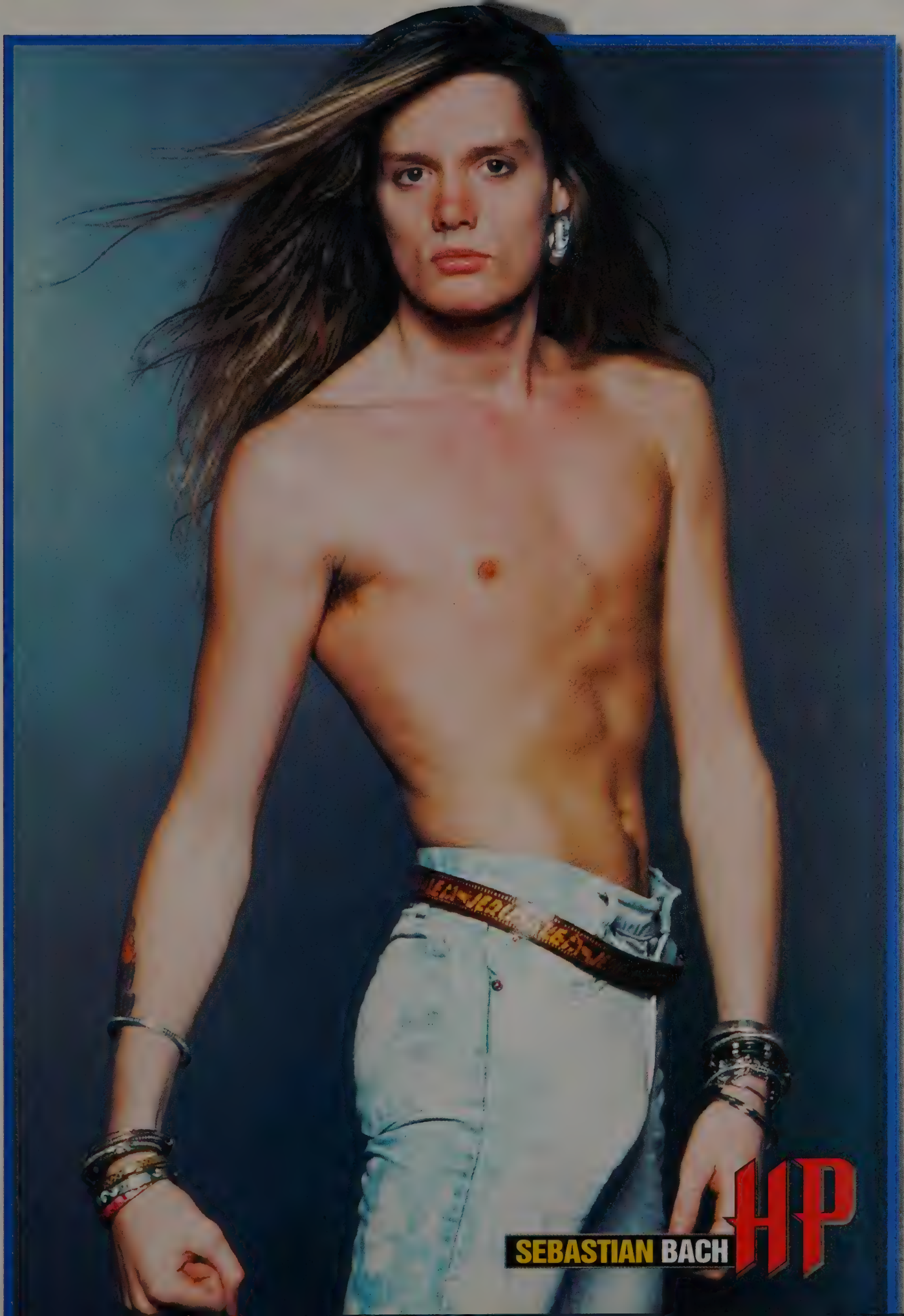
While they soon grew tired of answering questions concerning Bon Jovi's involvement with the band, Skid Row seemed like they had beaten the odds—they were the last of the pure '80s hair metal bands to sneak under the commercial wire before Nirvana hit the scene and the contemporary music world changed forever.

Rather than battling against the shifting tides, Skid Row began further distancing themselves from both the Bon Jovi influence, and from the pop/metal stylings that characterized their multi-platinum debut. Instead, they turned in a far heavier direction on their next two albums, *Slave To The Grind* and *Sub Human Race*. In sound and style these discs owed more to the raw metallic style of Pantera (another band that had successfully shifted from "glam" to "hardcore") than to the poseur-rock sounds of their first effort. Unfortunately, neither disc came close to matching the sales success of their illustrious debut—but that didn't seem to faze these guys one bit. Rather than sulking, or fondly looking back on their brief period of glory, they chose to merely forge ahead. If it meant playing clubs again, so be it. The chance to stand on stage and play rock and roll was all that Skid Row ever asked. Even cover-boy Bas (who left the band in 1995 and has since launched a fairly successful acting career while maintaining his rock and roll interests thanks to the recent MTV-sponsored show *Supergroup*) had no qualms about playing down his looks and focusing his abundant energies on just getting off a crowd of a thousand rabid fans. It may have been a long way from the cover of *Hit Parader*, but it was still life in the spotlight.

"No one promised us that this was going to be easy," Bach said. "And we never wanted it to be easy. When the first album became a hit, we never let it go to our heads. We enjoyed it, but it didn't change us. The only thing we didn't like was becoming type-cast as these pretty-boy rockers who sang pretty-boy songs. We had a big hit with *I Remember You*, and then we never played the song live! We hated that song!! I said when our first album came out that I didn't care if it went gold or platinum—as long as we could make another one. That was a good attitude to have."

"Rock and roll is supposed to be fun, isn't it?"

DID YOU KNOW:
Sebastian once played the role of Jeckyl & Hyde on Broadway... replacing former Baywatch hunk David Hasselhoff in the title role.



SEBASTIAN BACH

HP



MP SALUTES THE 1980s AMERICAN MADE AEROSMITH AMERICA'S BAND

To many American rock and roll fans Aerosmith have always represented something special—a band that's bigger than life, a group that despite a spate of internal conflicts exemplified the freewheeling, fun-loving, anything-goes attitude that has always been at the heart of rock and roll's appeal. Quite simply, Aerosmith has always been the band we could truly call our own, with vocalist Steven Tyler, guitarist Joe Perry, guitarist Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer exuding a devil-may-care charisma that has now clearly withstood the test of time. Especially during their '80s peak, when these oft-troubled Boston-based rockers finally cast aside their predilections towards substance abuse and once again started focusing on their unique brand of power-packed musical dynamite, no other band seemed better qualified to celebrate the fun, the fury and the fashion that has always stood as the very cornerstone of the State-side hard rock approach.

"People always say that we were one of the first great American bands," Tyler said. "That's a great compliment when you consider our biggest influences were British bands like the Stones and the Yardbirds. But don't forget where they got it from... this *is* American music."

Emerging in the early '70s, at a time when American rock and roll groups still played second fiddle to their British brethren, Aerosmith's raucous, roadhouse sound was immediately compared to that of everyone from the Rolling Stones to Led Zeppelin. But there was something about Aerosmith that made them instantly stand out from the growing State-side crowd of neo-Brit poseurs. Sure Tyler may have had Mick's lips and Perry may have conveniently borrowed some of Keith's guitar swagger, but Aerosmith never needed to rely on *anyone* or *anything* in order to garner a lion's share of attention. After all, they were playing *American* music—the blues—in a distinctly *American* way. What the Stones and Zeppelin may have had to pick up second-hand, Aerosmith seemed to have had injected directly into their veins. From the moment their self-titled debut disc was released in 1972 (featuring the smash hit *Dream On*) there was no mistaking it—Aerosmith were going to give American rock and roll the credibility it had long craved.

"We started out as a band that loved playing the blues and loved playing rock and roll, and when you think about it, that's still pretty much what we are today," Perry said. "We never expected this to last for the long-run. I don't think any of us ever gave it much thought."

The success of Aerosmith's debut disc was followed in short order by 1974's *Get Your Wings*, 1975's *Toys In The Attic* and 1976's *Rocks*. Each album sold progressively more than its predecessor, with *Toys* becoming the group's first platinum seller, and *Rocks* their first venture into double-platinum terrain. It was all exciting stuff for these five young rockers, and some of the fame—along with the accompanying fortune—began to go directly to the band's collective head. The stories of both Aerosmith's off-stage excesses, and their inner turmoil, soon began filling the rock wires. Even on stage, where Tyler's hip-shaking gyrations and scarf-dripping microphone stand had fast become trademarks, some noticeable negative changes were taking place. Despite the group's obvious internal problems they struggled ahead, releasing the moderately successful *Draw The Line* in 1977 and *Live Bootleg* in 1978. But by the time the group gathered

later so did Whitford.

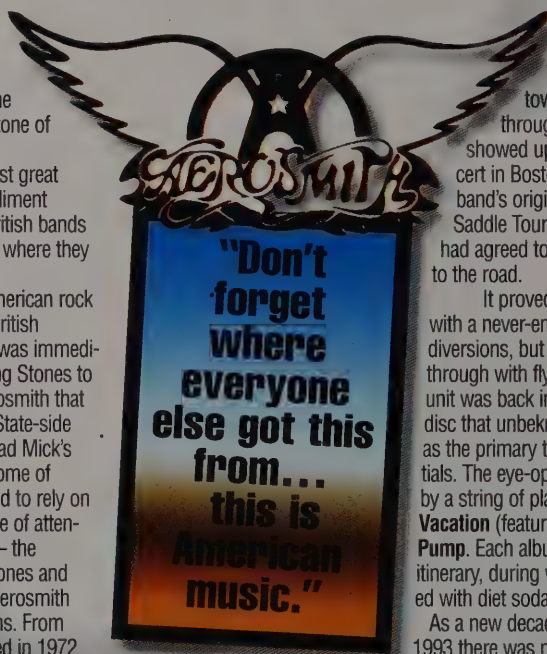
"What's really unfortunate is that I was so out of it most of the time that when Joe left the true significance of what had happened was kind of lost on me," Tyler said. "I was more concerned about taking care of my own needs than anything else."

It would still be a long, hard road for Tyler, Kramer and Hamilton before Aerosmith would again enjoy anything resembling smooth sailing. Many began to predict that the Aero force wouldn't make it... and to secretly whisper that a similar fate might befall the increasingly unpredictable Tyler. But just as things began to plummet towards total oblivion, a ray of light peaked through. On Valentine's Day, 1984, Perry and Whitford showed up unexpectedly at a home-town Aerosmith concert in Boston. Within weeks it was announced that the band's original lineup would be reuniting for a "Back In The Saddle Tour"—and more importantly, both Tyler and Perry had agreed to try and kick their dependencies before returning to the road.

It proved to be a difficult trip through rehab, a path filled with a never-ending series of temptations, distractions and diversions, but the self-proclaimed "Toxic Twins" finally made it through with flying colors. By early 1985 the hale-and-hearty unit was back in the studio working on *Done With Mirrors*, the disc that unbeknownst to Tyler, Perry and the boys, was to serve as the primary tool in reestablishing Aerosmith's stellar credentials. The eye-opening success of *Mirrors* was quickly followed by a string of platinum successes—1987's *Permanent Vacation* (featuring the hit *Dude Looks Like A Lady*), and 1989's *Pump*. Each album was followed-up with an ever-larger touring itinerary, during which these one-time Boston Bad Boys celebrated with diet sodas and bottles of "fake beer".

As a new decade began so did another era for Aerosmith. By 1993 there was no question that they were the toast of the rock world. The music scene had changed, with "grunge" and "alternative" wiping away most of the familiar faces of the '80s. But through it all, Aerosmith survived and prospered. That year they released *Get A Grip*, the multi-platinum disc that would serve as their swan song to Geffen. Earlier that year the band had signed an extraordinary deal with Sony Music that would not begin until the release of *Nine Lives* in 1997! But as soon as that disc emerged, it was clear that Aerosmith hadn't lost an inch off of their hard rockin' fastball, a fact proven even more emphatically by 2002's *Just Push Play* and 2004's back-to-the-blues, *Honkin' On Bobo*. Now, in 2006, we anxiously await the next chapter in this band's incredible story to unfold.

Clearly for Aerosmith, the rock and roll train just keeps a'rollin'.



DID YOU KNOW:
Joe has his own brand of hot sauce called Boneyard Brew.

PHOTO: ANNAMARIA DISANTO



STEVEN TYLER

HP



HP SALUTES THE 1980s AMERICAN MADE DIO DRAGON SLAYER

Life is never boring when you're Ronnie James Dio. Throughout a 35 year career, which has seen this pint-sized powerhouse front such bands as Elf, Rainbow, Black Sabbath and his own self-named unit, ol' RJD has always fought to do things his way—often to the consternation of the equally strong-willed musicians he's worked with. From Ritchie Blackmore to Tony Iommi, everyone has respect for Dio's unmatched vocal skills and dynamic stage presence. But there's that *other* side of his nature that just seems to drive his fellow rockers crazy. Unlike virtually everyone else in the rock biz, Ronnie James Dio may just be too damn smart for his own good, and that level of intelligence has caused him more than his fair share of trouble during his rock and roll career. But, considering the fact that he's been involved with selling more than 25 million albums during his lengthy stint in the metal kingdom, these days RJD seems to be a rather content fella— or at least as content as this self-professed “control freak” can get.

“I feel best when I'm controlling my own band,” he said. “I'm the first to admit that when I was in Rainbow or Sabbath it was a difficult task for me in some ways. I have the utmost respect for people like Ritchie and Tony, but the fact is that they have their way of doing things, and I have mine. Over the years I've learned what works best for me, and when I'm with my band, that's the course I invariably choose to travel.”

Indeed, despite his high-profile stints with Sabbath and Rainbow, it was during his 1980's run with Dio that RJD enjoyed his greatest acclaim. On a string of chart-topping discs, including *The Last in Line*, *Holy Diver* and *Dream Evil*, Dio's larger-than-life vocal power and ability to present sweeping, panoramic, highly melodramatic metal moments cast him in the role as one of the form's most talented performers. Filling his songs with epic images of dragons, demons and damsels in distress, Dio's musical output seemed to continually touch the soul of the metal masses, who sensed in this pint-sized powerhouse a commitment to the “true” metal cause that few other performers could ever hope to match. In fact, it was during this time that he was able to step out of the giant shadows cast by his previous associations and make his own permanent mark upon the hard rock landscape. No question about it—he may not have been large... but he was in charge!

“I freely admit that I'm happiest when I'm in charge,” he said. “It's not to be dictatorial by any means— it's just that I know things are going to get done that way. In Sabbath, even during my second stint with them, it often seemed like nobody wanted to take control, to make the tough decisions. That taught me lessons that I took with me—I created the most democratic version of Dio I'd ever been involved with, but I was still always very willing to make the tough calls. That's what needs to be done, and if I ruffled a few feathers by doing that, so be it.”

Ruffling feathers has never been a problem for Dio, and even in 2006, he seems intent to ruffle just as many as ever. He continues to record and tour, his voice and stage persona as powerful as ever. As recently as 2004, he performed in giant halls like New York's Madison Square Garden where his band opened for Iron Maiden. And despite the fact that the vast majority of those in attendance had clearly come

to witness the Maiden Metal Machine in action, the standing ovation that they provided Dio at the end of his band's set showed the proper degree of respect that the world's rock community still holds for the inimitable RJD.

“I'm continually amazed by the dedication the fans have,” he said. “I see faces that have been coming to my shows for 30 years... and I see kids who weren't even born when my first solo album came out. It's a great mix. They've stayed loyal to me throughout the years because they know what I'm about and what I stand for. I only hope that their degree of loyalty has been returned by my efforts.”

The reason for this “loyalty” is rather easy to explain. Despite the passing of years, and the changing of musical trends within the rock world, Dio remains one performer dedicated to going right for the jugular, playing a brand of hard-hitting metal that seems to have virtually disappeared from the scene. There are few bows to commercialism in his hard-hitting tomes and even fewer nods to the “alternative” scene that has robbed true metal of much of its recent luster. And while Dio admits a grudging admiration for much of the new-breed metal that's currently dominating the music scene, he's not about to change his tune for anyone or anything. Yes, the music he's making today may be a tad more cutting edge and contemporary, focusing on mankind's

“When I was in Rainbow or Sabbath it was a difficult task for me in some ways.”

ills rather than on the image of hopeful “wishing wells” and “rainbows” that always peppered past Dio compositions. Yet, this is one rocker who will always stay loyal to the metal fundamentals that form the foundation of both his music and his beliefs.

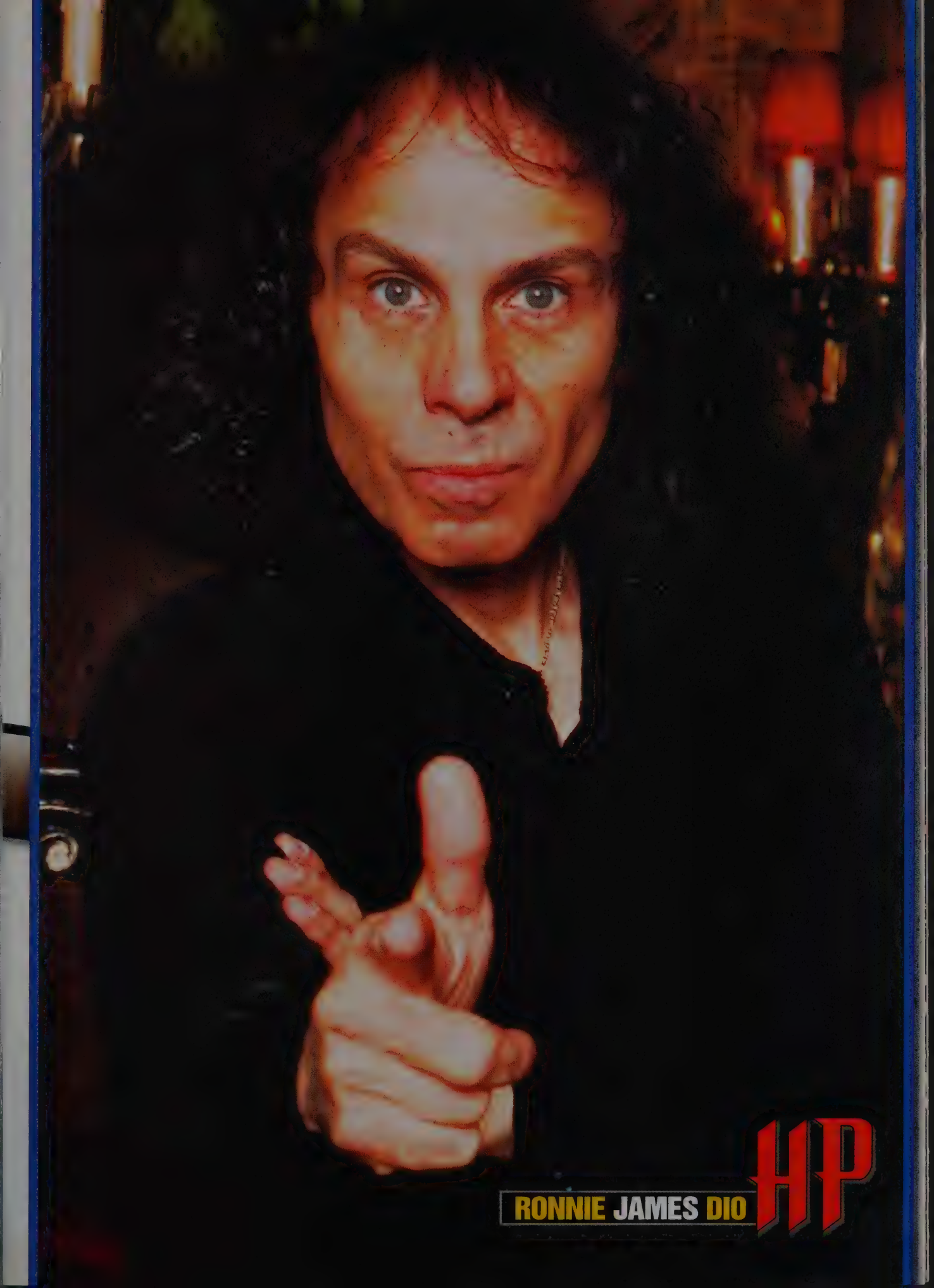
“I'm not about to start trying to play copycat,” he said. “I've gone through this so many times before. When L.A. started to become hot back in the '80s and so-called ‘glam’ was the in thing, there was certainly no temptation on my part to follow suit. And then, with all the grunge and alternative, there was still no temptation. I know what I do, and I think I do it as well as anyone. I am glad to see that with most of the newer metal bands that the focus has returned to the music and not to the way somebody dresses or looks. That's healthy. But the music we make is classic and timeless. I've never wanted to be trendy.”

While no one will ever accuse him of being a trend follower, one couldn't help but ask Dio how he viewed the current gen-

eration of metal bands, many of whom cite Dio-era Black Sabbath as a primary inspirations. As one might expect from the ever-perceptive RJD, he shot from the hip when it came to discussing metal's latest trends. “If those bands are adding something new, then it's fine, but if all they're doing is rehashing old Sabbath riffs, what's the point?”

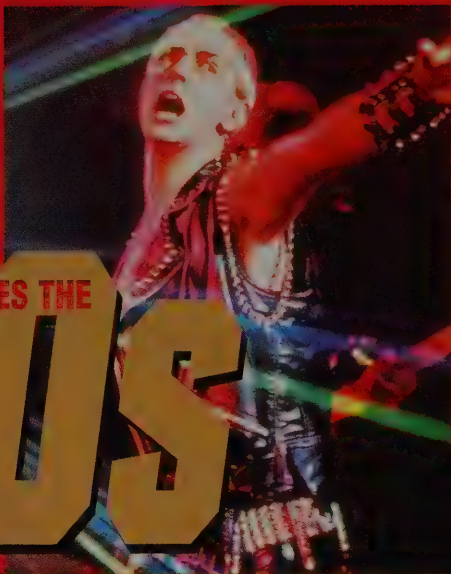
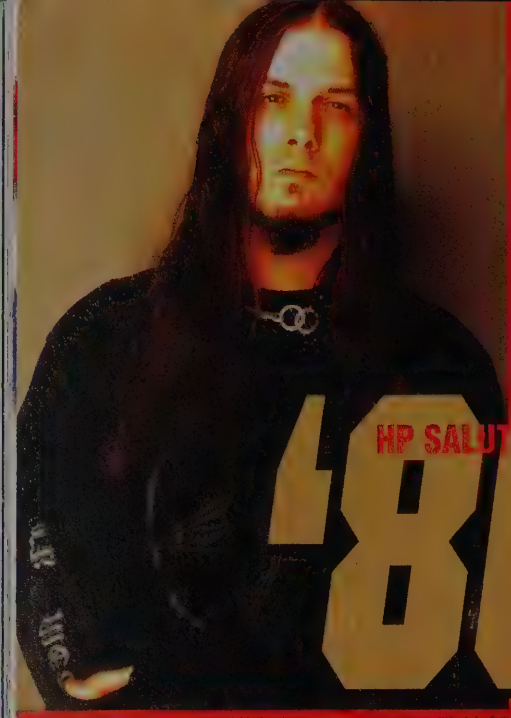
DID YOU KNOW:
Throughout the '80s, Hit Parader ran a regular, annual feature where RJD provided his baseball predications for the upcoming season.

PHOTO: ANNAMARIA DISANTO

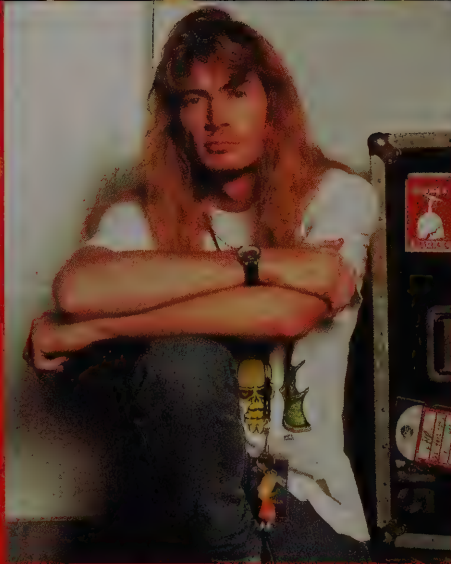
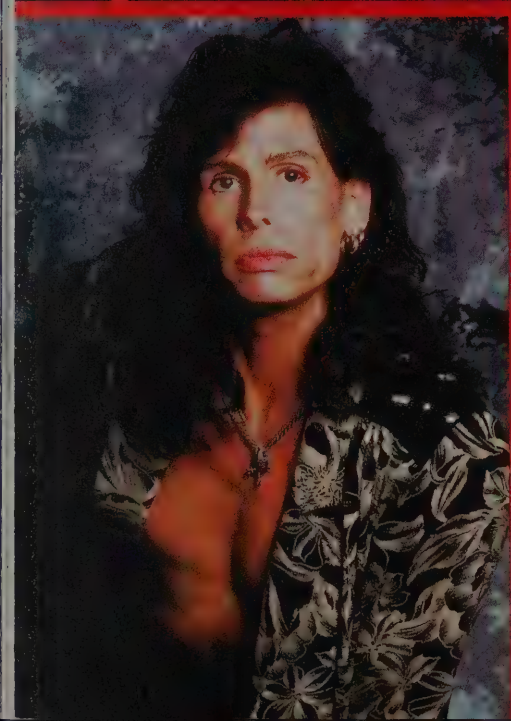


RONNIE JAMES DIO





HP SALUTES THE '80S



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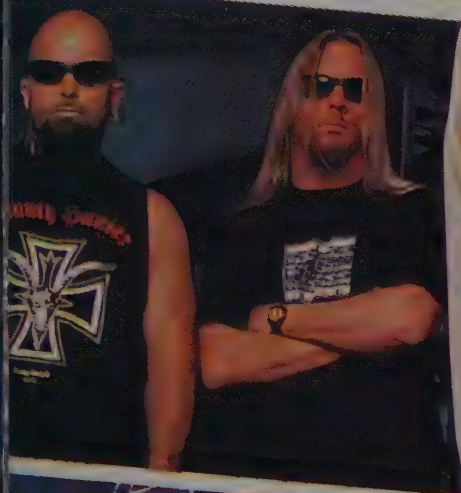
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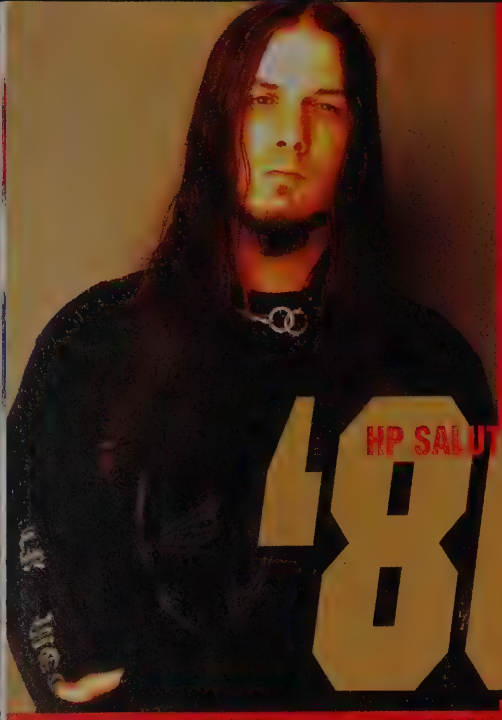
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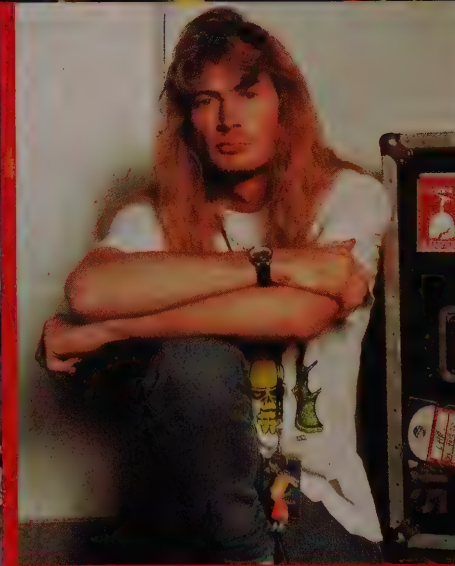
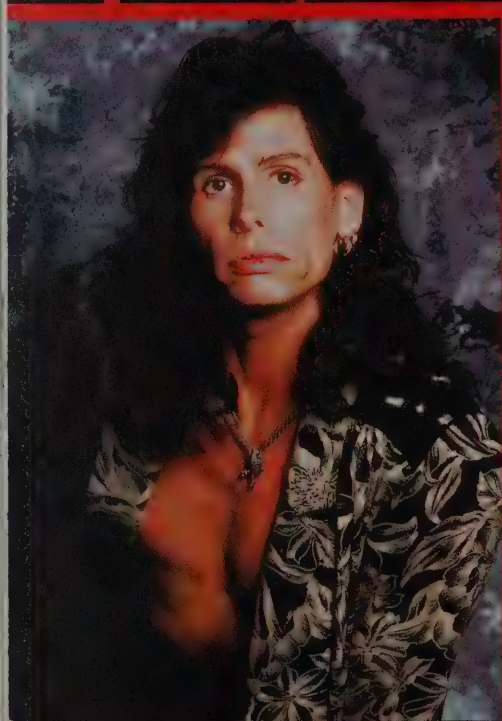
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HP SALUTES THE '80S

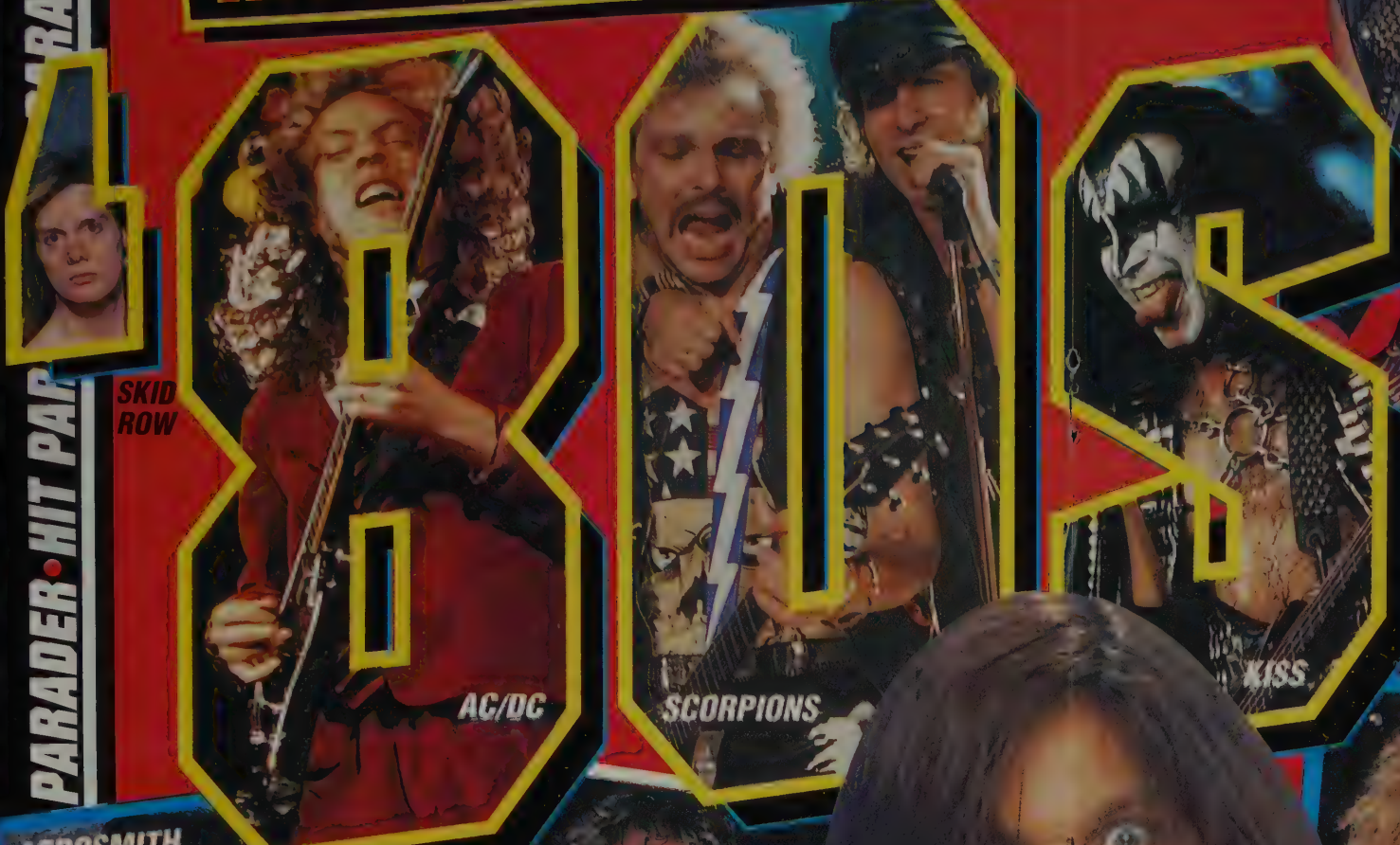


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PANTERA

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AT THE BANDS THAT
ROCKED A DECADE!**

MEGADETH

OZZY OSBOURNE

SLAYER

IRON MAIDEN

GUNS 'N ROSES

DIO

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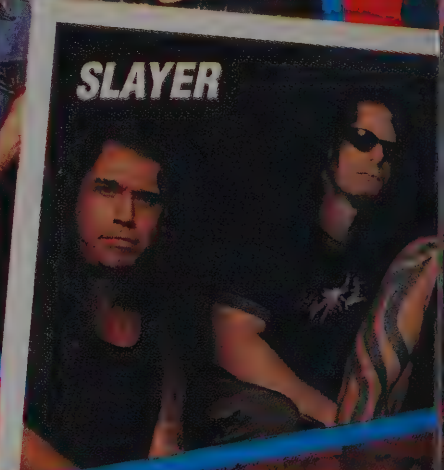


MEGADETH

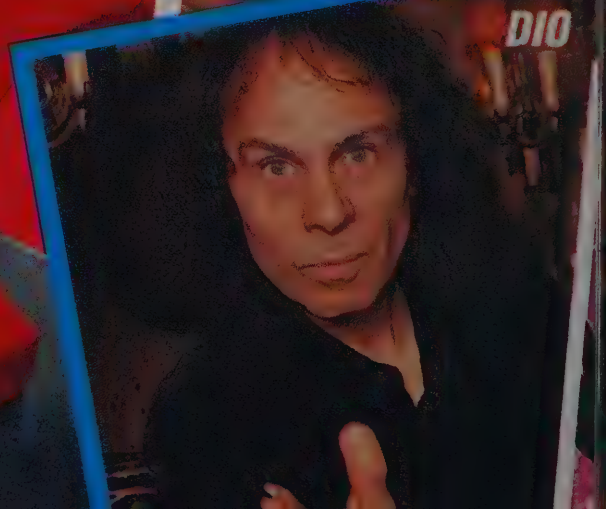
**AN IN
AT THE
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**IRON
MAIDEN**



SLAYER

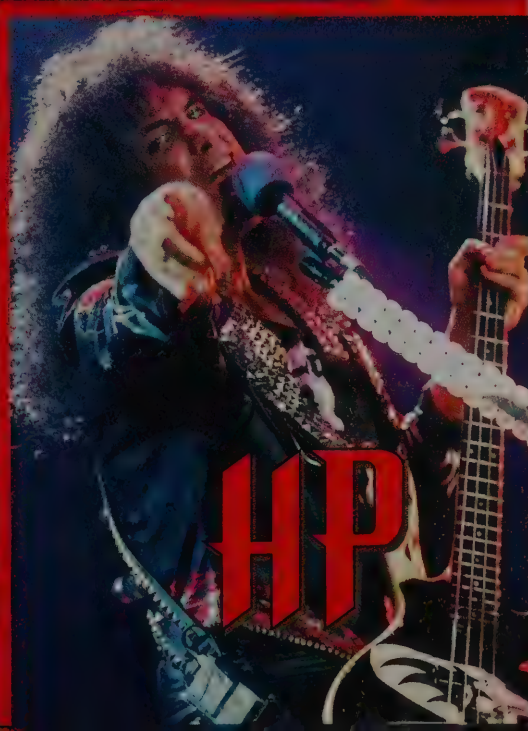
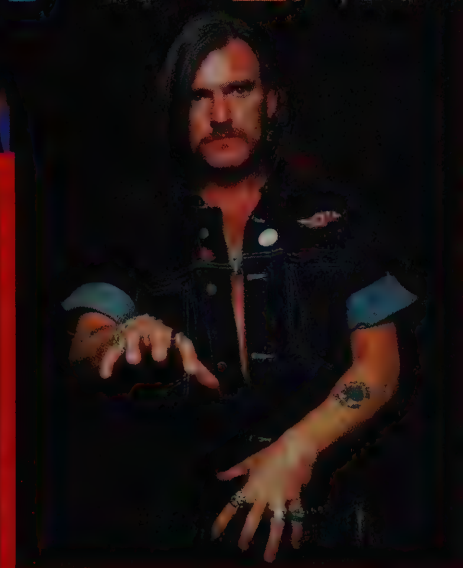
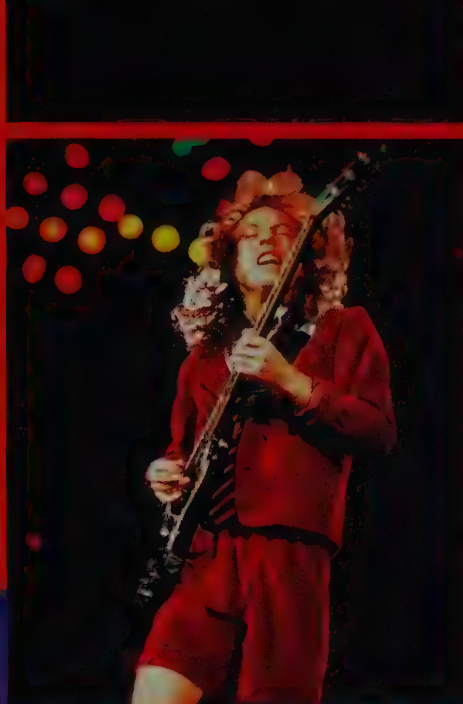


DIO

GUNS 'N ROSES

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NP SALUTES THE 100s AMERICAN MADE PANTERA TRIUMPH & TRAGEDY

Sad-but -true; the tragic 2004 on-stage death of guitarist Dimebag Darrell has changed the perspectives of a lot of people regarding Pantera... including those of that band's surviving members. For years following this group's rather messy divorce in 2001—which saw Dime and his brother Vinnie Paul go off to form Damageplan, while Philip Anselmo ventured to new musical territory with bands like Down and Superjoint Ritual—harsh words were often the *only* means of communication between these disenfranchised factions. Unfortunately, since Dimebag's passing, Anselmo has changed much of his tune, lamenting the fact that Pantera ended their historic run on such a sour note.

"Yeah, Phil has really said a lot of different things," Vinnie said. "But I have no doubts that in his heart he misses Pantera just as much as we do. I think Dime would have been pleased to know that at this time we've all come to realize what a great run, a *historic* run—we all made together."

Indeed, it was an historic run that Pantera made at the heavy metal history books. From the time they first emerged from their Dallas base in the mid-'80s as, believe it or not, a "glam metal" band they could have given Poison a run for their money, these guys always did everything *their* way. To hell with rules! Trends be damned! And by the time they found their true musical footing a few years later as a pure, beer-drenched, blood-soaked, pedal-to-the-metal unit, there wasn't another band on earth who could hold a candle to this fearsome foursome's sheer, sonic intensity.

In an industry that thrives on categorizing, alphabetizing and pigeon-holing bands as often as it can, Pantera always managed to snub their noses at the authorities who continued to follow such "primitive" practices. At a time in when every band seemingly aimed to be "alternative", "punk", "pop" or "industrial", Pantera loudly and proudly said "screw that." Here was a band that had *always* played by their own rules, defying convention and blowing apart staid beliefs as often as they could...and seemingly, as often as they wanted.

In the process, vocalist

Anselmo, guitarist Dimebag, drummer Vinnie Paul and bassist Rex Brown created a nearly unmatched legacy of metallic brilliance, cranking out a series of uncompromising albums such as **Cowboys From Hell** and **Vulgar Display Of Power** that catapulted these Texas Tornadoes to the very

apex of the sales charts—against all apparent odds. This was a band that brazenly defied classification and boldly dismantled trends; quite simply Pantera didn't follow the pre-ordained musings of rock society...they did things *their* way—time and time again. Such is how it always was for Pantera.

"We sure as hell have never followed any trends," Vinnie said. "When we make an album, our goal was always to just make it the best Pantera album it could be. If it made us happy that was really all that mattered. Some critics may have hated it, and that was okay. We had already found out that there were a heck of a lot of people out there who seemed to get off on what we were doing just as much as we did."

Indeed, at the time of their breakup, it seemed as if more fans than ever before had begun rallying to the strident sounds of Pantera.

Their songs—both old and new—had served to both enrage the savage beast within the band's loyal horde of followers as well as attract a new generation of followers to Pantera's uncompromising sound. But for these Dallas-based rockers, those accomplishments only seemed to drive the wedge of conflict further between them. While many fans continue to blame the unpredictable Anselmo for the band's premature demise, it seems that everyone involved is willing to equally share the blame.

"It just happened," Vinnie said. "We started reading things Phil said about us, and I guess we said some things too. Before it was over, we had all gone our separate ways. It really was a shame."

A shame, indeed. Pantera was one of the last true holders of the heavy metal gauntlet. Let's face it, you just don't hear the term "heavy metal" bandied about much these days. Fact is, for a lot of fans metal just ain't where-it's-at in 2006. Bands that proudly functioned under the all-encompassing metal banner during the mousse-abusing '80s now

"I have no doubts that in his heart Phil misses Pantera just as much as we do."

Philip Anselmo

Dimebag

state their desire to be called "hard rock" or even "emo." Other so-called metal bands have vanished from the scene leaving nary a trace of their musical existence behind them. However, before anyone dare attempt to write heavy metal off as merely a dated musical remnant of a bygone era, let it be said that Pantera loudly and proudly asserted their allegiance to the metal cause time and time again—and they profoundly influenced today's generation of amp-blasters in the process.

"If we weren't a heavy metal band, then what the hell were we?" asked Vinnie. "Our influences were heavy metal bands like Sabbath and Zeppelin, and the music we played tended to go in that direction. I'm not that big on labeling music—I'd rather just play it or listen to it. But if you're gonna call us something it might as well be heavy metal. There sure ain't nuthin' wrong with that."

Whether or not one chooses to view Pantera as the last true defenders of the heavy metal faith, the fact is that few bands in rock history have been more vociferously loyal to their full-throttle metal attack. Throughout their album catalog, the band seemed to live, breathe and devour all the varied elements that comprise the heavy metal lifestyle. The hallowed metal troika of "sex and drugs and rock and roll" all played important roles in Pantera's existence over years. But far more importantly, it will always be remembered that it was their steadfast belief in the power of heavy metal that will forever remain this unit's endearing and enduring legacy.

"What we were always very proud of was the connection we've always had with our fans," Vinnie said. "They knew what to expect from us, and we always did our best to deliver. There was a circular energy to what we do; we pour our hearts out to the fans on our albums and on stage, and they did the same for us. We each fed off of the other. It kept everything going along at top speed. One couldn't exist without the other as far as we were concerned."

DID YOU KNOW:

It seems that in recent weeks there has been some "cooling" in the war-of-words between Vinnie Paul Abbott and Phil Anselmo.



MP SALUTES THE 1980s AMERICAN MADE

VAN HALEN ROCKIN' THE WORLD

It seems as if once every decade or so a band comes along that is destined to change the course of rock history. The Beatles did it. So did Zeppelin. So did Nirvana. And so did Van Halen. Back in 1977 the American rock scene was in a rut. Disco ruled the sales charts and limp-wristed songwriters dominated the airwaves. The world needed a good-time band to come along and give rock a good kick in the ass. Van Halen was that band.

With the single magical moment of

enjoyed by the VH brigade.

"It's been an amazing ride," Eddie Van Halen said. "We never could have imagined half the things that have happened to us over the years. But we've done our best to enjoy it all."

Eddie clearly recalls that when his band's self-titled debut album emerged in 1978 he had no idea how the rock public might react to it. Up to that time the group had more or less lived in the LA fish bowl—a place where they had become the unquestioned kings of the Sunset Strip. Van Halen's guitar-heavy, highly theatrical style hit the West Coast like a

nuclear explosion. Everyone was bowled over; some by the "shocking" energy this band presented, others by the sheer joy exuded by a unit that seemed to revel in the basic thrill of rock and roll. Still, despite their local acclaim, and their growing buzz in

the rock underground, Eddie still wasn't sure how his band's blitzkrieg approach would go over in the still conservative musical tides of the late '70s.

"Back then all we wanted to do was get on stage and have a good time," he said.

"We were as surprised as anyone when that record came out and started to do so well. All we

wanted to do was keep the party going."

Party, indeed! Over the ensuing years Van Halen was to establish itself as the ultimate rock and roll party band. Here was a group that destroyed dressing rooms because they found brown M&M's backstage, and cut a swath through groupieville unmatched by any other band this side of Led Zeppelin. With Roth leading the way, in the early '80s Van Halen quickly changed the very fabric of contemporary rock and

roll. Blending Eddie's unmatched instrumental dexterity with Roth's Borscht Belt sense of humor, Van Halen single-handedly helped revitalize the American hard rock form. These guys just went out there, plugged in their instruments and wailed away; in the process becoming the single most successful hard rock band of their era.

"I can guarantee you that in the beginning the furthest thought in any of our minds was making a musical statement that was going to last a long time," Eddie declared. "Probably our biggest goal was to make sure the backstage bar was well stocked and that we got to meet as many fans as possible after the show."

The party-all-night act worked for a long time. Van Halen scored a continual streak of chart-topping albums including **Van Halen**, **Van Halen II** and **Women And Children First**. At the same time, Eddie was being hailed far-and-wide as the greatest guitarist of his generation, and the single most influ-

Diamond Dave:
His recent
radio career
went down the
tubes in a
hurry.

**"We never
could have
imagined half
the things that
have happened
to us over the
years."**

Eruption from their self-titled debut disc, VH loudly and proudly announced their arrival—and what an arrival it was. If ever there was a group that seemingly possessed every ingredient needed for success Van Halen was it. In Edward Van Halen they had a brilliant instrumentalist—the most respected guitarist of his time. In drummer Alex Van Halen and bassist Michael Anthony they possessed a rock-solid rhythm section. And in vocalist David Lee Roth they featured hard rock's clown prince, a high-kickin', high-energy rock and roll machine who possessed the lion-maned good looks to turn on the girls in the back row.

Over the years Van Halen have certainly gone through their highs and lows; Roth quit the band in 1984 at the peak of their powers, and rumors of personal problems have often surrounded the Van Halen brothers. But through it all—whether it was with subsequent vocalist Sammy Hagar, or even Gary Cherone—the group has maintained their musical integrity, as well as their multi-million selling popularity. In fact, few bands in rock and roll history have ever managed to maintain the high level of critical and commercial success

PHOTO: ANNAMARIA DISANTO



Sammy & Eddie:
Rumors of recent
recording sessions
seem to be erro-
neous.

ential axe master since Jimi Hendrix. But, unfortunately, as if so often the case with bands that get it all handed to them on a silver platter, the wheels soon began to come off the VH rock and roll express. The band's fondness for partying led to problems for both Van Halen brothers, and Roth began believing his own press hype—going so far as to start thinking that he was, in fact, bigger than the band. A split was inevitable, and by the time

PHOTO: ANNAMARIA DISANTO

DID YOU KNOW:

Eddie's first instrument was actually the piano. He studied classical music until the age of eight.

their landmark disc **1984** was released, word hit the street that not only was Roth planning on doing a solo disc, but he was thinking about pursuing a movie career as well. By 1985 Roth was out and veteran rocker Sammy Hagar was in.

"I know what's gonna happen," Roth said shortly after the split. "Ten years from now, when I'm resting on a beach somewhere enjoying myself, the phone is gonna ring. It'll be Ed asking me if I want to come back and do one more tour with the band. You know what I'm gonna do when that happens? I'm just politely gonna say, 'Ed, go screw yourself!'"

Well, much was to happen within VH before that call from Eddie to Dave actually did occur some 13 years after their initial split—it resulted in the band's now-legendary, one-time-then-forget-it reformation for the 1998 MTV Music Awards.

During the intervening years Van Halen went on to create bigger if not necessarily better things. While many would

emphatically state that the band's post-Roth albums, including such multi-platinum smashes as **OU812**, **5150** and **Balance**, never came close to matching the youthful, hell-bent exuberance of their earlier efforts, those same observers would probably agree that those discs did little to diminish VH's reputation as the finest American rock band ever.

Even after Hagar was rather unceremoniously dismissed from the group in 1997, leading to both their extremely brief "reunion" with Roth and the misguided notion of recording with former Extreme frontman Gary Cherone, it seems if Van Halen's place in the rock pantheon remains secure.

Now more than 28 years after they first made

their mark on the rock and roll landscape, it appears as if these eternal "boys of summer" are a timeless phenomenon. Their 2004 "reunion" tour with Hagar proved to be one of that year's most successful road ventures, and talk of a new studio project continues to waft through the rock stratosphere. But no matter what greatness that may (or may not) attain in the 21st century, one thing is clear. The Van Halen legacy will outlive us all.

"There's a new generation of fans out there who may not even have been born when our first album came out," Eddie said. "In some ways that's a sobering thought. But on the other hand it's a great compliment to think that people still care about us."

HP SALUTES THE 1980s INTERNATIONAL METAL MASTERS SCORPIONS CONTINENTAL NOBLEMEN

For more than 30 years the Scorpions have reigned as the kings of Continental Hard Rock. These Teutonic Terrors have proven time-and-time again that a band doesn't need to hail from such musical hotbeds as the U.S. or England in order to touch the pulse of the rock world. In fact, these German greats have outsold just about any other band in rock history, moving a combined total of over 30 million copies of such chart-topping albums as *Lovedrive*, *In Trance*, and *Blackout*. But for vocalist Klaus Meine, guitarist Rudolf Schenker, and guitarist Matthias Jabs—who remain at the core of this perpetually chart-topping unit—just selling albums has never been their primary motivation. As hard rock's Ambassadors To The World, throughout their hallowed career the Scorpions have visited ports both near and far, in the process bringing their distinctive pop/metal sound to all corners of the known universe. As we learned from this conversation with Meine and Schenker, even today the Scorpions remain as dedicated as ever to both their rock and roll craft and transmitting their musical message around the globe.

HP: How do you view the Scorpions' legacy in 2006?

Klaus Meine: It is amazing that even after all these years, we are still gaining a fresh perspective on many aspects of the music business... and on ourselves! But at the heart of what we do is still the music, and I like to believe that the music we've made over the years is very much a continuation of what the Scorpions have always stood for. We've been very successful for a long time by doing what we do, and there have been many other musical undercurrents during our career that have temporarily put our style out of favor. But we've managed to survive those trends and maintain our popularity. We're very proud of that.

Rudolf Schenker: We are also very proud of the way the Scorpions' music has maintained a certain level of consistency throughout the years. We would never allow our music to take a very drastic change from what has made that possible. Around the world we are bigger and more successful than we ever have been before, and each year the chance comes our way to play new places in Europe, Africa and South America. We have always been a true band of the world.

HP: Do you find your style of music still as popular around the globe?

RS: Yes, in many places it is as strong as ever. It may not be as popular in America at the moment, but in so many places we are as popular—if not more popular—than ever. It is an amazing phenomenon.

KM: It has become very difficult in America because the media has become somewhat fickle. They run to whatever they think is hot at the moment. But it is good for us to see that a number of veteran groups have come out with new albums in the last year and done well with them. And other bands, like Motley Crue and Black Sabbath, have done very well on the road over the last couple of years. It tells us that there are still millions of fans in America who still love good rock and roll music.

HP: Why do you think the Scorpions are so big in international markets?

KM: I think it's due to a number of reasons. One of those is that we've

always toured all over the world—even as far back as 1975. Even before we were successful in America, we had become one of the biggest bands in Japan and on the European continent. Then we were one of the first bands to extensively tour South America. We were doing that in the early '80s. We love America and American fans, but there is a big, wide, wonderful world out there filled with exotic places that seem to love what we do. It's quite exciting.

RS: Coming from Germany, we always felt we were rock ambassadors to the entire world. We didn't want to be known just in America, England or Japan. We wanted to be known *everywhere*, and we've been very successful at that. But that doesn't mean that we don't want to win over the American audiences again.

HP: Do you find it interesting that in America some of your classic videos for songs like *Rock You Like A Hurricane* still get played on MTV2 or even VH1?

RS: It's very interesting... and very rewarding. Some of those videos are now more than 20 year old! We realize that some people who may have been fans of ours for years, may have grown away from watching MTV as much as they used to. Maybe they are watching VH-1. But we also know that our music should appeal to a new generation of fans who are watching MTV. Maybe it's not rap or alternative, but it certainly is rock and roll.

KM: I wouldn't want to think that after so many years we have to resort to playing games in order to have the American audience listen to our music. We know that the market has changed in recent years, and that media outlets have become far more restrictive in what and to whom they choose to lend their support. But we honestly believe that the final line in always good music. If people want to hear

good rock and roll, they'll find our music.

HP: When you play in America now, you're performing in theater-sized venues. Has that been a rewarding experience?

RS: Very much. That's much more the way we play in other parts of the world. In Europe, you tend not to have the kind of big indoor arenas that you have throughout the States. There, you play in 3,000 seat theaters, and there's definitely a better feeling in those kinds of places. You can see the audience, they can see you, and the sound is invariably better.

KM: We like to do what's best for the fans. Back in the '80s, if we had played theaters, thousands of our fans in each city never would have gotten tickets to the shows. We were

more or less forced to play arenas because of the demand. All we want is the chance to play *anywhere at anytime*. In case anyone doubted it, the Scorpions are alive and well... and we're playing the best rock and roll of our lives.

"Even after all these years, we are still gaining a fresh perspective on many aspects of the music business... and on ourselves."

DID YOU KNOW:
On his post-Scorpions career, original band guitarist, Uli Roth, has released a variety of Hendrix-inspired "space rock" albums.



SCORPIONS

HP

HP SALUTES THE 1970s INTERNATIONAL METAL MASTERS OZZY OSBOURNE KING OF KINGS

These days, it's hard to go anywhere outside of a Middle Eastern stronghold without having the words, music and face of Ozzy Osbourne come at you from seemingly every available angle. After more than 35 years of ruling the rock world as the Metal Godfather, the inimitable Ozz has finally gotten his "act" to the mainstream... and the mainstream has loved it! Thanks to the incredible success of his hit TV series, *The Osbournes*, which last fall completed its four-year run on MTV (though it will probably continue on *forever* through re-runs), Ozzy has become a true cultural icon, a rocker known to both blue-haired grannies in Iowa and leather-wearing dudes along the Sunset Strip. As both a solo performer and as the once-and-future frontman for the legendary Black Sabbath, Ozzy has seen and done it all, while his wild off-stage antics have become the stuff of rock and roll legend. With all that in mind, and as he releases his first solo disc in nearly five years, we thought that this would be the perfect time, and the perfect place to present the one-and-only Ozzy, In His Own Words.

"I'm very thankful that I can get up each day and do something I love. I've grown to appreciate it all more with every passing day. It's been incredible—but I think I still have a trick or two hidden up my sleeve."

"I've always said that I don't know where I'd be if it wasn't for rock and roll. Maybe I'd be in prison. Maybe I'd be dead. Who really knows? But rock and roll changed my life—it's allowed me to go places and do things I could have only dreamed about otherwise."

"People are always stopping me going, 'Hi Ozz,' but that was true ten years ago as well. Maybe the show has made a few more people aware of me—I don't know. The fact is that Sharon and I still try to lead as normal a life as possible. We still occasionally try to go out to dinner or the movies if we can. Usually something comes up that prevents it. But the intention is there. We are a normal family."

"When I'm home for too long, I want to get on the road. When I'm on the road for too long, I want to go home. I've always been that way, and now it's probably worse than ever. But when I'm home I don't really have the chance to relax that much. I'm either in the studio recording, or rehearsing for a tour, or working out, or doing something else."

"The great thing about Black Sabbath is that we've all reached a stage of our lives that we enjoy being together. We have a long, shared past and we're mature enough, and clear-headed enough now to enjoy what we've accomplished. There has always been a certain magic when we were all together; sometimes that was tension and sometimes it was craziness, but it was always there."

"For a long time I felt I had something to prove as a solo performer. I had to prove that I could stand on my own and be successful. There was also the question of money, because when I was drinking heavily and doing drugs. I pissed so much of it away. Now I'm more confident about myself and much more in control of my life."

"It is a very strange feeling to realize that there are people who first learned about me as they casually flipped through their TV dials on a Tuesday night. I can imagine all the little old ladies out there seeing my face and saying, 'Who the *%&@ is that, and how the *%&@ did he ever get on television?' But I've gotten a little more used to the idea that the TV show reaches people who don't know much about my music. Actually, that's kind of interesting."

"I've got to be careful that my kids don't take all of the attention they're getting to heart. We try to treat them like normal kids, but how many kids have me for a dad? Thank God for Sharon. She's the one who truly keeps them in line. I'm just a push-over."

"Rock and roll changed my life—it's allowed me to go places and do things I could have only dreamed about otherwise."

"The live set I'm playing these days kind of creates itself. I'm there to entertain the fans. I'm there to play what they want to hear. There are a number of songs that simply have to be in the set. I've done enough solo albums at this point that I really have to cut down on what I can play. Then there are a few new songs that I want to include. You don't want to shove those down anyone's throat... you want the fans to want to hear them. And then there's the Sabbath stuff which I still love doing. I've been playing *Paranoid* for more than 30 years, and I still love doing it."

"One of the things I've learned in this business is that you can never really predict what's going to happen next. Ten years ago, I would have sworn that I'd never work with Black Sabbath again. See what happened? So if I were to say that I won't headline any more Ozzfests, I might look very silly a few years from now. I think the key point is that the event has grown big enough at this point. It's not essential to have me involved... at least as the headline attraction. It's hard to do it year after year. Maybe I'll take a year or two off from it, then come back. Who knows?"

"Sometimes songs take on a life of their own. The beauty of music is that people can interpret it as they wish and allow songs to take on certain meanings in their life. Great songs hopefully also lend themselves to a bit of optimism and hope, and I like that. If I can bring a bit of hope into people's lives in these bleak times, then I believe I've done something worthwhile."

"There's so much work involved with each Ozzfest, so much planning. It's not easy. I was never the kind of person who particularly liked to tour. When I was out on the road I'd always complain about things, and I guess that's the way I still am. Certainly Sharon tells me I complain about everything (laughs)."

"Sharon controls just about everything in my life. When she says to go into the studio, I do. When she tells me it's time to tour, I go. There's no discussion, and certainly no arguing. What she says goes. But I'm glad to be doing it."

"There's no question that I have lived a charmed life for more than three decades, and it seems that more people know about me today than ever before. All I can say is that it's all much more than I could have expected."

DID YOU KNOW?
The Ozz' most famous off-stage antics include biting the head off a bird in a record label meeting, relieving himself on the Alamo and swinging bare-ass from a chandelier at a music conference.

PHOTO: ANNAMARIA DISANTO



OZZY **HP**

NP SALUTES THE 1980s INTERNATIONAL METAL MASTERS DEF LEPPARD HIGH & MIGHTY

Def Leppard have probably never received their due credit. Oh sure, it's hard to feel sorry for a band that has sold more than 50 million albums during their 25 year career, and has received more accolades for their accomplishments than most Nobel Prize winners. But the undeniable fact is that despite all that they've done in the rock and roll world—highlighted by their mid-'80s double-play combo of *Pyromania* and *Hysteria* which together have sold over 25 million copies—vocalist Joe Elliott, bassist Rick Savage, drummer Rick Allen, guitarist Phil Collen and late guitarist Steve Clark (since replaced by Vivian Campbell) rarely receive the degree of respect one would anticipate.

Elliott, for one, admits that at one time such back-of-the-hand treatment bothered him. He says that while so many of his compatriots were being singled out for being "cool", "hip" or "cutting edge", the Leps had to content themselves with selling more records than anyone this side of Bon Jovi. But the truth is that perhaps no other band played a greater role in shaping the core sound and style of the '80s hard rock scene than these quintessential English aces. Sure, chart-topping hits such as *Photograph*, *Pour Some Sugar on Me* and *Rock of Ages*, may sound "cute"

on today's rock radio, but their real significance is that they helped establish new hard rock boundaries and precedence... quite simply, they helped open the doors for the metal floodgates that would soon follow.

"I don't know if you could ever call us a 'critic's band'", Elliott said. "In fact, they tended to hate us. But we weren't an art-rock band like

Genesis, and we weren't creating music for the ages like the Beatles. We were just five lads from Sheffield who were having the time of their lives."

The times of their lives, indeed!

But just as they were the ever-smirking good-will poster boys for the '80s metal kingdom, there was a "dark side" to the Lep's story that served as a vivid counter-point to all their good-time musical sensibilities. It was this stark dichotomy that perhaps served as the most compelling element of the Def Leppard Story.

Through their own sheer persistence they had risen from humble beginnings in Sheffield, England, to become the single most commercially potent band of the mid-'80s. But at the exact same time that their music was making the Leps the unquestioned kings of radio and MTV-friendly hard rock, the band was suffering through a series of personal disasters that would have done justice to any prime-time soap opera.

Soon after the band's first album, *On Through the Night*, was released, original guitarist Pete Willis was fired due to what those around the band termed "being a bad influence", which in fact, was later revealed to be an over-fondness for drinking. Willis' departure only began to prepare Def Leppard for the true disasters that were soon to come their way. First, drummer Rick Allen lost his arm during a New Year's Eve, 1986 auto crash. The accident put the skin basher in a British hospital for the better part of three months. But almost as soon as he emerged, he stated his determina-

Joe Elliott:

PHOTO: ANNAMARIA DISANTO

"I don't know if you could ever call us a 'critic's band'."

tion to return to his Def Lep drum stool, and less than a year later— with the aid of a specially designed electronic kit— that's exactly what he did.

Only a few years after Allen's accident, however, another tragedy hit the band when founding member, and lead guitarist, Steve Clark was found dead (an apparent suicide) after suffering through a long battle with drugs and alcohol. Clark's death cast a pall over the band that briefly seemed destined to break Def Leppard apart. In the wake of his passing, both Collen and Elliott went through bouts with alcohol abuse that threatened to put their own lives in danger. But having overcome so much prior hardship, the band's surviving members decided to hire a new axe master, Vivian Campbell, and bravely forge ahead. To say the least, despite their incredible string of album successes, life as a member of Def Leppard has been enough to try men's souls.

"If you're asking if the thought that we were cursed ever crossed our mind, the answer is yes," Collen said with a sardonic grin. "At times it has seemed as if we've had to pay a very severe price for the success we've gained."

The tragedies that Def Leppard suffered through only seemed to add to their mystique. There was something so painfully ironic about hearing the band's perpetually up-beat sound while knowing of the pain that they had all endured. It was all a compliment to their incredible professionalism that no matter how severe an emotional roadblock was placed in their path, the Leps managed to hurdle it— even if it did take them a long, long time. Remember that in the early and mid-'80s, at a time when most bands still routinely recorded

a new album on a once-a-year schedule, Def Leppard often took *four* years between

their releases. While such a schedule would have brought the career of almost any other group to a virtual halt, these guys simply took the time they needed in order to release their studio-enhanced slices of hard rock perfection— and then they just waited for the public to warm to them all over again. At times it seemed as if the Leps had actually taken *too* long between discs, only to discover that the second or third single from their album (rather than the first effort) was the one destined to turn their latest effort into a multi-platinum smash.

Such incredible success didn't come by luck alone. Def Leppard became one of the hardest working bands in the world, touring North America virtually non-stop for six months at a time. While many fans back home in Britain criticized the unit for "pandering to American tastes," the Leps knew that success in America was the key to their career; to paraphrase the old Broadway tune, "if you can make it *there*, you can make it *anywhere*." It was a decision that the band was never to regret. Eventually Europe decided to embrace them, as did the Orient and Australia. And even in 2006, as they again tour the world in support of their latest package, the "covers" disc, *Yeah!*, it seems as if nothing can stop Def Leppard from rockin' until they drop.


"We've been through a hell of a lot over the years, both good and bad," Elliott said. "But we're still here, and we're still going strong."

The late
Steve Clark

DID YOU KNOW:
Their first album
originally
appeared on their
own Bludgeon
Riffola label.

HP SALUTES THE

'80S DON'T FORGET 'EM


A black and white photograph of Lemmy, the lead singer of Motorhead. He has long dark hair and a beard, wearing a dark leather jacket. He is looking directly at the camera with a serious expression.

Motorhead:
Lemmy remains a
central figure in
metal history.


The '80s were all about HUGE mega-stars—the bands and artists that dominated the radio and MTV airwaves... as well as the pages of *Hit Parader*. But there were also the "second tier" acts, groups that made a significant impression upon the metal masses while never rising to stratospheric heights of fame and fortune. They may never have been stars, but whatever you do, don't forget 'em.

A black and white photograph of a member of the band Saxon. He has long, wavy hair and is wearing a white sleeveless shirt with a fringed shawl draped over his shoulders. He is holding a microphone to his mouth and appears to be singing or shouting.

Saxon:
Original members of The New Wave Of British Heavy Metal are still going strong.

A black and white close-up photograph of Mike Tramp, the lead singer of White Lion. He has long, curly hair and is wearing a dark jacket over a t-shirt with a graphic of a person's face. He is holding a microphone to his mouth and singing.

White Lion:
Singer Mike Tramp had the most amusing accent (Sweden-meets-Brooklyn) in all of hard rock.

A black and white photograph of Joey Tempest, the lead singer of the band Europe. He has very voluminous, curly blonde hair and is wearing a dark jacket over a dark shirt. He is holding a microphone stand with both hands.

Europe: With his Bon Jovi-like hair and *Final Countdown* sound, Joey Tempest was a Euro-metal sensation.

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Valley Of The
Shadow Of Death,
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MOTHER F**KER IN THE VALLEY)

Better To Be An
Open Sinner
Than A
False Saint



WHY IS THERE ENOUGH
RELIGION TO INCITE WAR,
BUT NOT ENOUGH RELIGION
TO INSTILL TOLERANCE?

WHEN INJUSTICE
BECOMES LAW
REBELLION
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HP SALUTES THE 1980s INTERNATIONAL METAL MASTERS WHITESNAKE

A CHARMED LIFE

Anyone who survived the mousse-abusing '80s invariably has their own reflections on Whitesnake. Maybe it was their series of dramatic, guitar-heavy tunes like *Still of the Night* or *Here I Go Again*, which seemed to tap directly into the long-dormant spark of Zep-styled craftsmanship on their way to chart-topping status. Perhaps it was the image of a long-haired, open-shirted, perpetually tanned David Coverdale contorting his body in seemingly impossible angles in order to draw every ounce of emotive power out of each note he sang. Or most likely (especially if you're a guy) what sticks most prominently in the mind's eye is the vision of Coverdale's then-wife,

local bar band. He had been chosen from total obscurity in the mid-'70s to front what was then the biggest group on earth, Deep Purple, and he proved himself a man up to that challenge time-and-time again. While his stint with the Purple People may have only lasted for two memorable albums (hey, check out *Burn* if you crave a dose of superlative rock and roll craftsmanship), his time with that regal British band led directly to the Yorkshire-born Coverdale starting a unit of his own... one named in typical tongue-in-cheek fashion after his favorite male body part, Whitesnake.

"After my time with Purple, I knew it was time to step out and try

something on my own," he said. "Whitesnake came together rather gently. My first project was a solo album that I released under that name, and many of the musicians involved in that album

decided to stay on and form the initial version of that band."

In all honesty, that first version of Whitesnake—featuring guitarists Mickey Moody and Bernie Marsden, bassist Neil Murray and drummer David Dowle—failed to generate much interest outside of the British Isles, where their cover of *Ain't No Love in the Heart of the City* became a minor hit. Even the addition of once-and-future Purple members—keyboard wiz Jon Lord and drummer Ian Paice—for such albums as *Trouble* and *Lovehunter* did little to raise the band's public profile above those of countless other rather pedestrian blues/rock bands that were

then clogging hard rock's musical arteries. Sure, Coverdale's rugged vocals made everyone who heard them stand up and take notice, but in an era dominated by the likes of a still-vibrant Zeppelin and a Paul Rodgers-led Bad Company, the Snake's sound often paled in comparison.

"Those were good times, yet they were also rather frustrating,"

"All that I had worked towards achieving was finally beginning to come together."

The Snake doing a hair commercial.

actress

Tawnie Kitaen, writhing seductively on the roof, hood, and bumper of a customized Jag during a series of the Snake's MTV-ready videos.

No matter how you may choose to reflect upon the musical accomplishments of this highly distinctive hair metal band, however, one fact is beyond debate—in look, sound and image this was one group that stood head-and-shoulders above many of their era's hard rocking compatriots. And perhaps that was with good reason. After all, Coverdale's pedigree hadn't exactly been earned with some

Coverdale said. "We were making some excellent music, especially on albums like **Ready and Willing**, and **Saints and Sinners**, but I don't believe it ever received the degree of acclaim it deserved."

All that was soon to change, as the '70s evolved into the '80s. Coverdale decided to relocate himself (at least part of the time) in Los Angeles, which was fast emerging as the hub of that decade's hard rock scene. The band evolved as well, changing guitarists to include John Sykes (later of Thin Lizzy and Blue Murder fame) and Mel Galley, along with drummer Cozy Powell. It was this unit that recorded Whitesnake's break-out collection, 1984's **Slide It In**, a disc that took maximum advantage of both the rock radio and MTV video mediums to present such rough-and-ready odes as *Love Ain't No Stranger* and the sexually-charged title track in all their blues-rock glory. The album soared to the top of the charts throughout Europe, and established the band's rep as a growing presence in America. It was all that Coverdale could have hoped for.

"It was magnificent," he said. "All that I had worked towards achieving was finally beginning to come together. The only thing I didn't understand was why it had taken so long. The music was basically the same."

If Coverdale found that initial taste of international success a surprise, what occurred next must have positively knocked his socks off. Following a tenuous period when throat problems threatened to derail his career just as it was beginning to reach stratospheric heights, the Snake returned to the scene in 1987 with **Whitesnake**, an album that was to soon emerge as one of the landmark discs of the hair metal era. Featuring such smash hits as *Is This Love* and *Here I Go Again*, along with the semi-classic *Still of the Night*, the album shot to the top of the sales charts around the globe... and stayed there for the next three months.

But, alas, it soon became apparent that the **Whitesnake** album was to represent this unit's commercial and artistic pinnacle. And after the release of 1989's somewhat disappointing **Slip of the Tongue** (a disc that saw the additions of guitarists Adrian Vandenberg and Steve Vai as well as former Quiet Riot bassist Rudy Sarzo) Coverdale decided to put Whitesnake in temporary mothballs as he pursued other career options... including a brief musical liaison with former Zeppelin guitarist Jimmy Page.

Over the ensuing years, there would be more albums from Coverdale as a solo artist, and the occasional blast-from-the-past from Whitesnake, including a series of tours as well as "hits" albums and video compilations released as recently as late 2005. But for many fans, no matter what Coverdale and Co. may have accomplished during the last decade-and-a-half, they remain the quintessential '80s-styled, MTV-dependant, slick-chick-in-a-fast-car, mousse abusing rock and roll band.

Coverdale in mid-preen.

DID YOU KNOW:

The legendary Spinal Tap album **Smell the Glove** was supposedly inspired by the cover art of the Snake's **Lovehunter**.

PHOTO: ANNAMARIA DISANTO

Come to think of it, there are worse things to be remembered for.

"As long as I'm around, Whitesnake is around," Coverdale said. "It's never gone away, we've just given it a little rest. But you know how it can be when something wakes up from a good rest—it usually is ready to go. I have a feeling that might very well be the case with Whitesnake."

HP SALUTES THE 1980s INTERNATIONAL METAL MASTERS IRON MAIDEN

THE MACHINE ROARS

When the now-legendary New Wave of British Heavy Metal first hit big-time back in the early '80s, there were a few clear-cut, can't-miss "winners" in the bunch. Along with such side-bar success stories as Tygers of Pan Tang and Saxon were the likes of future sales champs Def Leppard. But unquestionably the leader of that metal pack was a rough-and-ready band from the outskirts of London known as Iron Maiden—a unit that pulled no punches when it came time to deliver their potent guitar-laden musical message.

Drawing upon the noble traditions of earlier Brit-metal acts like Sabbath and Zeppelin, and adding their own highly literate, overtly cerebral flair to the mix (most created by the lyrical wizardry of the band's founder/bassist, Steve Harris), the Maiden Metal Machine quickly established themselves as one of the most potent forces ever to emerge on the rock and roll scene. Such efforts as **The Number of the Beast**, **Powerslave** and **Piece of Mind** perfectly mixed the band's metallic sensibilities with their quasi-mystical bent to create some of the hard rock form's most compelling album presentations

"We always viewed ourselves as something of a different breed of metal band."

"We always viewed ourselves as something of a different breed of metal band," Harris said.

"Even in the beginning our aspirations were a little bigger than those of most other bands. We didn't want to write three minute radio songs. We wanted to create multi-dimensional metal opuses. We enjoyed touching on mystical and mythological topics, and placing them right along-side songs that dealt with many of today's most pressing issues. We really liked seeing how interesting and unusual we could make our material, and still keep it as Iron Maiden. That was a big part of the fun for us—there were no rules with our music. We were free to do anything we wanted. Over the years, I think we've been able to temper some of our more ambitious sides with a more commercial understanding. That's what has allowed us to grow and prosper for so long."

While throughout the years the band suffered through innumerable personnel shifts (with at least a dozen different members floating through the Maiden ranks at one time or another), the core of their "legendary" lineup—Harris, vocalist Bruce Dickinson, drummer Nicko McBrain, guitarist Dave Murray and guitarist Adrian Smith—remains intact. Indeed the band's recent flurry of releases, including a variety of live and studio "Greatest Hits" compilations that commemorated their 25th Anniversary in 2005, as well as

their new **A Matter of Life and Death**, have served to introduce the heavy-handed work of this unique metal contingent to a new generation of head-bangers. It puts a smile on Harris' face to know that so many years after first launching Maiden on the world, his brain-child not only remains as vital and vibrant as ever, but that their place in metal history is now secure.

"When we first came on the scene, our kind of music was just totally out of fashion," Harris said. "In some ways, it's similar to the way the music scene is now. The bands that were popular in England at the

time were more of the pop variety, and metal groups were looked upon as dinosaurs whose time had come and gone. But what those people didn't realize was that there was a new generation of bands that had grown up listening to Led Zeppelin and Black Sabbath, and they were ready to start making their own music—and we were one of them.

"I think any band that reached a level of success in the '80s has a bit of a complex to overcome. We've always been quite sure of ourselves, but considering that we came along in the shadows cast by the likes of Sabbath you can't consider yourself to be a truly great band. It's been up to the fans supporting us for so many years to finally convince us of that. We see them everywhere we go in their Maiden T-shirts, and it never fails to put a smile on my face."

Indeed, much can be read about someone who chooses to wear an Iron Maiden T-shirt as a fashion statement—especially one of those long-sleeve types with the band's distinctive block-letter logo on the front and the hideous face of their skeletal mascot, Eddie, on the back. If they're with a date—especially if it's at a neighborhood mall or on the way to a chic-flick movie screening—it loudly and proudly proclaims that the wearer has no interest in being there. If, however, that said-same garment is worn when attending a rock concert—be it a Maiden show or a performance by just about another other metal band on Planet Earth—it boldly states that its wearer clearly knows their stuff about great rock and roll.

"We do see those shirts everywhere," Harris said. "And it's not just at one of our shows. They have become a fashion statement of sorts. When you see someone wearing an Iron Maiden T-shirt, it is a very loud and clear statement about who and what they are. We're very proud of that. The kind of music we play has had a long tradition of going underground for a long period then suddenly reemerging stronger than ever. Punk music has done much the same thing. It never goes away—it just lies in wait out of the public eye. Metal always comes back."

Despite the impressive number of platinum-coated, arena-packing accomplishments that have already come their way, and no matter how many of those achievements are still yet to come, the fact is that Maiden's lasting impact on the rock world may well be their desire to be heavy metal's first truly international band. While some of their vaunted European predecessors certainly had their moments in the sun in both North America and the Orient, it was Maiden that truly made the world their oyster. They ostensibly turned their backs on the lucrative American market at times to focus on conquering new frontiers in South America, Australia and Eastern Europe. It was as if these quintessential British bashers viewed themselves as heavy metal's self-appointed ambassadors to the universe. And while the money was certainly good in these new markets, the band insists that their quest was motivated far more by adventure than by financial gain.

"I can guarantee you that there were times when we played places like Poland or Czechoslovakia when we could have made more money just hanging out in a pub back in London," Harris stated. "It wasn't the pay that got us on the road in those places—it was more our desire to get out and go to where no other band had been before. There are metal fans everywhere, and we felt they deserved the chance to hear some music played live. That was, is and will always be Iron Maiden's job."

DID YOU KNOW:

Their legendary Soundhouse Tapes (which helped land them a record deal) were named after a popular English heavy metal club.

DID YOU KNOW:

The band's name was brought to them by original vocalist Al Atkins who picked it up from a Bob Dylan song, *The Ballad of Frankie Lee and Judas Priest*.

Rob Halford

moment, but it's a concept that we believe is going to make a lot of our fans very excited.

HP: At this point when might we expect to see a new Priest album?

GT: I would assume some time in 2007. I would love to think it would happen before that, but it just doesn't seem reasonable. Since this is going to be so special, we don't want to rush it at all. One thing we've learned at this point in our lives is not to rush anything. Just like last time, we will make sure that every song we do is just the way we want it to be.

HP: Do you see Priest changing your musical "formula" at all in the future, especially since your last album followed such a "classic Priest style"?

GT: That was the album we all wanted to make. I don't believe we ever consciously plan the musical direction we're going to follow. It just naturally happens when we all get together in one place and start to write. It's a very natural, organic process.

HP: After now being standing on stage over the last two years, with Rob once again fronting the band, did it take you back to the band's heyday days in the '80s?

GT: Yes... and no. Of course, having Rob in the band did bring back a flood of incredible memories at virtually every stop along the tour trail. The incredible enthusiasm of the crowd did remind me of what occurred so often in the '80s. But at the same time, I think in many ways we're a smarter and perhaps even better band now. And we're grateful to everything that's happened to us to have Priest in such a dominant career position after more than 30 years.

HP: Were you pleased by the response afforded *Angel of Retribution* in both an artistic and commercial sense?

GT: It's easier to answer that question in reverse order, since the commercial side of things tend to be rather black and white. I think the album sold very well considering the state of heavy metal at the moment. It's not a secret to say that the form isn't as strong as it has been in the relatively recent past. Yet we succeeded in producing an album that sold quite well. On an artistic level, I think you know how pleased we all were. To our ears this was the *ultimate* Judas Priest album—a disc that took so many of our classic elements and updated them for a new generation.

HP: Do you feel a great deal of pressure with that album coming up to everyone's expectations?

GT: All these years apart of course we knew there were going to be expectations. But our goal from the very first day we all got back together was to enjoy the experience as much as possible... while creating something special. I believe we succeeded on both counts.

HP: Were there any tense moments with Rob back in the band?

GT: (Laughing) Oh, no, that's never been our way. We're English... very civilized, you know! Perhaps that's exactly what kept us apart for so many years. We're not very good at confrontation—we tend to leave that kind of emotion for our music. But once we all were back together, we knew there would certainly be no problems. Our personalities had never been a question.

HP: As you look back over the last two years with Priest, is there one highlight that stands out for you?

GT: It's really been one highlight after another. It's so hard to choose just one. Perhaps one of our most satisfying moments was the chance to tour in Russia for the first time. You've got to remember that back when Priest was originally at its peak in the '80s, it was actually *illegal* to possess a Priest record in Russia—or any other Western hard rock album, for that matter. So going there, and having so many thousands of people embrace

us both figuratively and literally was certainly a highlight... something we'll never forget.

HP SALUTES THE 1980S INTERNATIONAL METAL MASTERS AC/DC THE ONE AND ONLY

From the moment they first burst on the scene in the late '70s, AC/DC stood markedly apart from virtually every other band that ever emerged in the rock and roll world. In sound and spirit these Australian rockers were as far removed from the British blues wailers and the American riff merchants of the era as a hard rock band could get. In pint-sized guitar hero Angus Young, AC/DC had a truly revolutionary performer—a virtuoso talent who happened to dress in shorts and a school boy's cap. In original vocalist Bon Scott, they had the quintessential rock and roll bad boy, a bare-chested, tattooed beat messiah who truly had been “around the world, and knew a million girls.”

But just as AC/DC was reaching their commercial peak in the early '80s, after albums like **High Voltage**, **Powerage** and **Highway To Hell** had begun to knock down every barrier placed in their path, Scott's life came to an abrupt and unexpected end. Apparently the hard drinking, hard living vocalist had decided to camp out in the back seat of his car after a particularly heavy night of imbibing. A cold snap came through, and before morning, Scott had passed on due to hypothermia. Almost instantly Scott was transformed by the ever-unpredictable rock media from being an occasionally maligned source of amusement into one of the patron saints of the then-burgeoning hard rock form. But at the same time, Angus and the boys were left without their spiritual and physical leader. They didn't know what to do. After years of just getting on stage and letting the chips fall where they may, AC/DC were facing the first true crisis of their career. For a number of months they considered breaking up the band. But finally cooler heads prevailed.

“That was an incredibly hard time for us,” Angus recalled. “When Bon died, we really didn't know what to do. We had just started having some real success due to **Highway To Hell**, and everything seemed to be going our way. Then all of a sudden Bon was gone, and so were a lot of our dreams.”

After a lengthy period of emotional recovery and introspection, the band decided to hire former Geordie vocalist Brian Johnson and head almost immediately back into the recording studio. They wanted to keep as busy as possible in order to keep the heartbreaking memories of Scott out of their minds. Almost as if to wash the tragic event out of their system, the band chose to record their entire next album as a homage to Scott, little knowing that the disc in question, **Back In Black**, would soon emerge as one of the landmark achievements in rock and roll history. The album, spurred on by songs like the title track and **Hells Bells**, proceeded to sell over 10 million copies world-wide, establishing AC/DC as the biggest hard rock band anywhere. While, more than two decades later, Angus still has trouble fully comprehending the band's “overnight” success, he knows that Bon would have been proud.

“What happened with **Back In Black** was simply amazing,” he said. “Everything just came together. Brian was a real trooper. He was stepping into a very difficult spot, but he handled it very well.”

Indeed, as AC/DC hit the road for their first headlining tour of arenas in the wake of **Back In Black**'s success, Johnson's appearance on stage was frequently

met with cries of “We Want Bon.” Rather than being offended by the crowd's response, the heavily-accented resident of Glasgow would often simply reply “I want Bon, too.” From there, however, things only got better, by tour's end, AC/DC had hit a musical peak that they had never achieved with the charismatic but unpredictable Scott. Angus further established himself as one of the most inventive and entertaining guitar forces in rock history, and the band's reputation quickly evolved into that of the unmatched masters of riff rock.

By the late-'80s, as AC/DC's commercial fortunes continued to rise, countless young bands began to emerge, each trying to capture at least some element of AC/DC's special magic. Inevitably, they all failed. They may

have grabbed one element or another of the group's superficially simplistic style, but they all seemed to miss completely on capturing the unique internal chemistry that had always made AC/DC so special. And over the ensuing years, through albums like **For Those About To Rock**, **Fly On The Wall** and **Flick Of The Switch**, and **Ball Breaker**, the Thunder From Down Under continually set the standards against which every fun-loving, riff-rocking band had to be measured. And just as surely as each AC/DC disc would feature that ever-so-familiar approach to rock and roll, the wait between discs began getting longer and longer.

Never the fastest-working band in the land, in the 21st Century AC/DC's work rate has slowed to a veritable crawl. In 2001 the band released their most recent collection, **Stiff Upper Lip**, and a year later they left Warner Music—their home for more than 25 years—to sign a new deal with Epic Records. We're still

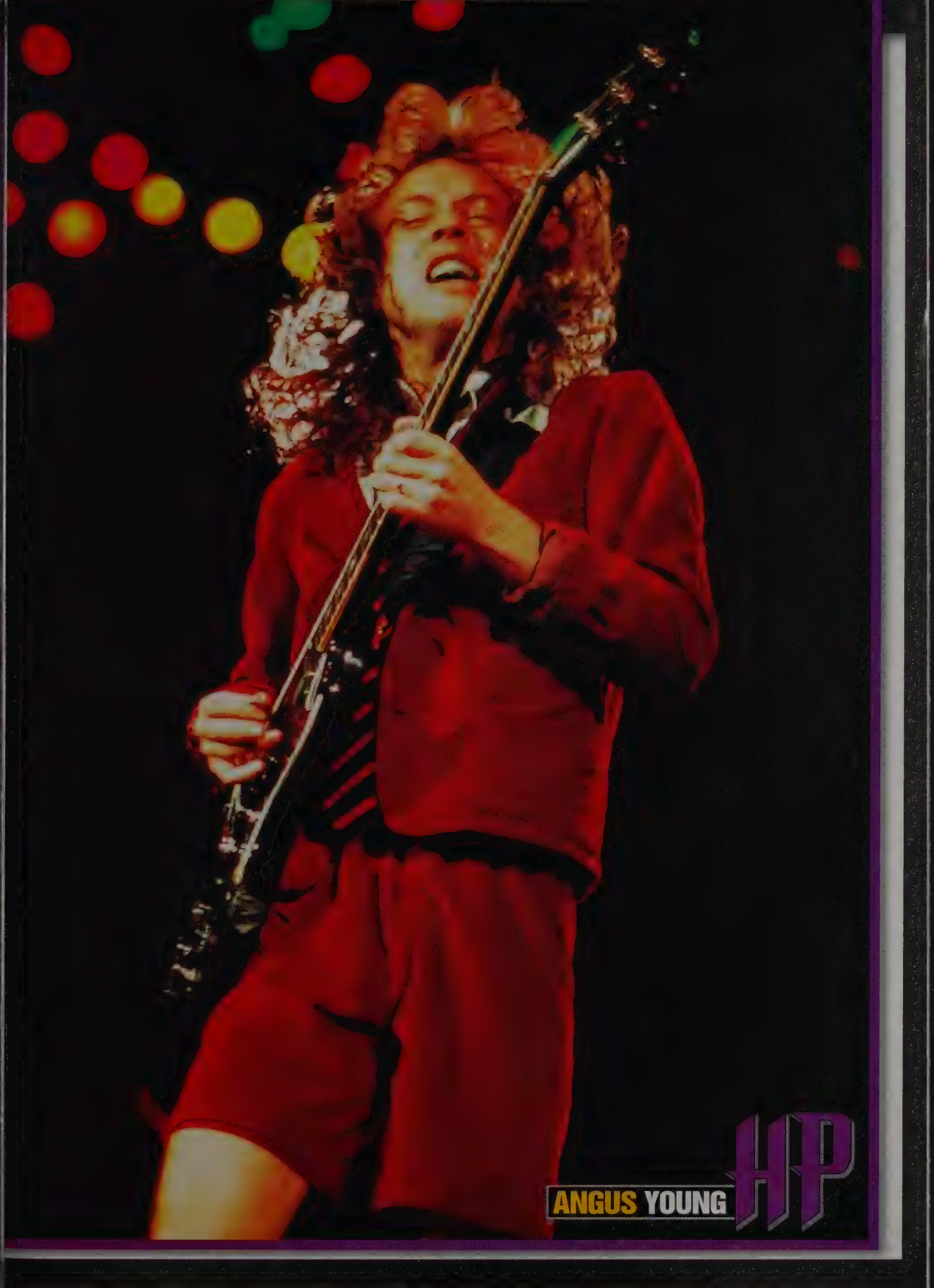
waiting to experience the first tangible result of that signing. But Angus promises that we shouldn't give up hope... new AC/DC music *is* on the way! And we know one thing for sure—whenever that new album does arrive, it will have been well-worth waiting for! After nearly 30 years of creating an unmatched musical legacy, and helping to establish a brand of rock and roll that will seemingly live on forever, what possibly does AC/DC feel they still have to contribute to the musical form they love so dearly? Such a question just brings a knowing smile to Angus' mischievous face.

“We're going to do what we always do,” he said. “We've seen so many tends come and go. And the best part is that we've managed to stay happily oblivious of all of them. I think we can still do it better than anybody else. That's not bragging—that's just a fact!”

A fact, indeed! Through thick and thin, good times and bad, AC/DC have survived and prospered, giving us all a unique taste of rock and roll that only they could provide. They are the unquestioned kings of heavy riff rock—a band that has done more with a basic three-chord arrangement than any other group in rock history. They have never been the haughty Rock Gods like Zeppelin and Sabbath. Rather, they are the blue collar lads with whom you'd enjoy downing a pint or three down at the corner pub. For AC/DC, rock and roll has never been a quest for artistic evolution or creative revolution; it's been about perfecting the one thing that they've always done better than anyone. It worked in 1978, it worked in 1988, it worked in 1998, and we have no doubt that it will work just as well in 2008!

“We've seen so many tends come and go, and the best part is that we've managed to stay happily oblivious of all of them.”

Two other members of the Young clan have been involved with the group's career—older brother George produced their early albums and cousin Stevie replaced Malcolm during one American tour.



ANGUS YOUNG

HP

HP SALUTES THE 1980s POWER METAL MONSTERS **SLAYER** **THE CRUNCH BUNCH**

These days, the members of Slayer can barely control their enthusiasm. And, come to think of it, in mid-2006 these ultimate metal masters do indeed have much to be tweaked about. If headlining their own hugely successful "festival", *The Unholy Alliance*, wasn't enough to satisfy their riff-craving souls, then the arrival of their first album in almost five years should certainly do the trick. For nearly 25 years Slayer have been the most infamous proponents of metal's most blatant, over-aggressive, faster-than-light "underground" style. And with their recent flurry of activity, it seems certain that these vintage Master Blasters are well on their way to reclaiming their metallic crown from any and all weak-kneed 21st Century pretenders to their throne.

Indeed, nobody has ever been able to hold a candle to Slayer in terms of pure metallic bombast. From Day One they've been loud, they've been nasty, they've been obnoxious and perhaps most importantly, they've been real. Throughout the years—through shifting musical trends, and evolving rock attitudes—Slayer have steadfastly remained true to the wall-shaking, heart-quaking principles that every metal maven holds sacred.

On such albums as *South Of Heaven*, *Seasons In The Abyss* and their classic *Reign In Blood*, vocalist Tom Araya and guitarists Kerry King and Jeff Hanneman (along with an oft-changing array of drummers that now finally seems settled with the return of Dave Lombardo) created an intense, unforgiving metal style that simultaneously drew the undying loyalty of metal die-hards and the unmitigated wrath of musical—and political—conservatives. In fact, long before the likes of Slipknot began focusing the ire of those possessing a strong right wing bent, there was Slayer, being picketed, being threatened and being challenged. Not only did they stand up to all such misplaced jibes, they continually fought back through word and action to emerge victorious. Their bold defiance, as well as their powerful, uncompromising musical stance, helped turn these So Cal amp assassins into international icons, heavily influencing both successive generations of European death metal druids and State-side riff-rock merchants.

But let's face it. That was then—this is *now*! And despite a recent renaissance of the form, today's metal scene is often a pale reminder of the power and glory that once defined the hard rock empire—a time when major labels battled with one another to sign top hard rock attractions and concert promoters positively fawned over the style's biggest stars. Today bands that rock loudly and proudly are often relegated to a lifetime spent on smaller labels and partaking in minor tours where they battle with one another for survival. How sad. How pathetic. How down-right wrong! Well, folks, it's time for a change, and who better to help lead metal's charge back up the rock and roll mountain than the Kings Of Crunch themselves!

Yup, Slayer are back with not only their first new studio disc since 2001's *God Hates Us All*, but also their own festival-style tour, *The Unholy Alliance*, where this West Coast Blast Bunch helps open the doors for upstarts such as Mastodon and Lamb of God. Clearly, in 2006 the time of metallic redemption is at hand!

"We're really jacked about this album," Araya said. "It took us a long time to get it together, but to us it's the best thing that we've ever done. It has all the elements of classic Slayer—the things that our fans clear-

ly expect from us—yet it also has a lot of different things that really open up a lot of new doors."

Recorded over an eight month period beginning late last year, their new Josh Abraham-produced disc finds Slayer exploring exciting new metallic terrain. While the guitars are still unmistakably heavy, the lyrics characteristically chilling and the vocals traditionally harrowing, housed within Slayer's latest store of killer riffs are just enough fresh elements to keep the "new school" metal wolves at least somewhat satisfied. No, Slayer certainly haven't sold out to the new-age revisionists or the techno/industrial elite, and they have filled such songs as *Catalyst*, *Jihad* and *Eyes of the Insane* with more than their allotted degree of pure, "classic metal" bluster. But what else would you expect from Slayer? According to Araya, while the band has made no conscious effort to update their sound and modernize their metallic style, the evolutionary changes that can occur with time and the nature of human events have together served to slightly alter the group's fundamental approach.

"We're still Slayer, and that just about says it all," the

vocalist said. "I think each of our albums have been a little different. There's always been growth in whatever we've done. But with the passage of a

lot of time between our last two albums we've tried to bring a few new things into the basic Slayer approach. I think we've done it—and done it in a really interesting and effective way."

Throughout their latest opus, the Slayer brigade continually test the known limits of the heavy metal form, prodding and poking pre-ordained boundaries with their frenzied instrumental forays and cutting vocal tirades. While this time around some long-time group followers may have some initial resistance to a few aspects of the band's chosen approach, the vast majority of Slayer's followers will be in total ecstasy when they're overwhelmed by the group's wall-shaking guitar runs and incessantly abusive rhythms. Unquestionably this is Slayer at their best—daring, dashing and, as always, devilishly heavy.

For Slayer, the next challenge may well be to see how their new music fits into their 90 minute *Unholy Alliance* live set. Araya (who's still recovering from recent gall bladder surgery) insists that the somewhat different attitude presented on some of the new material will perfectly reflect and enhance Slayer's time-tested concert favorites. But the band members know full-well that it won't be until they stand on stage, with 20,000 screaming fans in front of them, that the true reaction to their latest dose of metal magic will become totally clear.

"That is the best test," Araya said. "You can spend weeks or months in the studio, but until a song gets played live in front of a crowd, you really don't get a real read on it. You can't fall in love with the idea of getting overly fancy in the studio because you've got to be able to reproduce it on stage. I don't think there'll be much of a problem with the new stuff because it's classic Slayer. We think the fans will love it."

"We're still Slayer, and that just about says it all."

DID YOU KNOW:

Slayer has continually run afoul of conservative groups thanks to songs like *Angel of Death* (which examined the hideous practices of Nazi Josef Mengele) and *Jihad* (which takes on the sacred subject of 9/11 from the terrorist's point of view.)



SLAYER **HP**

HP SALUTES THE 1980s POWER METAL MONSTERS METALLICA LEGENDS PERSONIFIED

In the early '80s dead. Zeppelin Wimpy Hard rock needed some new heroes, some fresh blood to capture the minds and imaginations of a budding generation of head-bangers. Just when things seemed the most desperate, out of the West (San Francisco to be exact) rumbled metal's saviors—a high-energy mayhem machine that called itself Metallica. They didn't dress in spiffy clothes or present high-priced stage show. Rather their focus was squarely on their music, and what music it was—raw, edgy, dripping with power... the kind of stuff that made you want to pump your fist in the air and bang your head against the wall. This was "guy's music", an unforgiving, surprisingly dark sound that made male hormones race faster than a trip through the pages of *Playboy* magazine. It was once joked that a Metallica crowd was comprised of "5,000 horny guys, and 5 girls who'd take 'em all on." Perhaps that was Metallica's appeal in a nut-shell.

There was *never* anything fancy about Metallica. Their albums, like *Kill 'Em All*, *...And Justice For All* and their dual chart-toppers *Load* and *Reload*, were like cosmic bolts of lightning, discs that struck the human eardrum as if Thor's hammer itself had delivered the blow. Throughout the years, as drummer Lars Ulrich, guitarist/vocalist James Hetfield and guitarist Kirk Hammett (along with a variety of bassists, most recently Rob Trujillo) have gone through personal problems and chart-topping triumphs, their stage attire has always remained the same—black jeans, black T-shirts and lots of sweat—though in recent days their incredible stage sets have advanced rock technology to the space age. It's a formula that's worked, for over the years Metallica has grown from being a band that had to struggle to attain a major label contract into a unit capable of filling the biggest stadiums in the world. With all that in mind, we present the one and only Metallica... In Their Own Words.

"We've always gone about our business without paying too much attention to anything else. Our lives have expanded over the years to include families and outside interests, but Metallica is still so central to what we do. That's never going to change."

LARS ULRICH

"Throughout our career there's really been very few times when the kind of music we've made has been considered fashionable. We started out at a time when metal was looked at as a totally underground thing, and we survived the 'glam' period of the '80s, and now we're gonna just keep doing what we've always done. I think there are still millions of people out

"Throughout our career there's really been very few times when the kind of music we've made has been considered fashionable."



Lars Ulrich

there who are waiting for us to do something new."

JAMES HETFIELD

"This isn't the same music world that existed ten or fifteen years ago... and that's cool. Back then metal kids have very closed eyes and ears to anything that didn't fit into their perspectives of what a metal band was supposed to be. Those days are gone. Today's fans are more

open to anything. They not only will accept some diversity, they *want* diversity."

LARS ULRICH

"When we get together the music is always special. We can fall into the groove so quickly. I don't think very much about this band has ever really been planned. Stuff just sort of happens. You can't really plan what we do, you've gotta kind of let it happen, then react to it. I guess after all this time we just kind of think alike."

KIRK HAMMETT

"We spent a lot of time over the last few years working hard to straighten out our relationships and ourselves. Thankfully, that's taken a lot of the negative energy that's propelled us along throughout our career and turned it completely around. But all you've got to do is listen to the music to know that the energy may be coming from a different place—but the net result is the same. We're fueled by positive energy now, and we've used that to make music that takes us back to playing the way that's the most natural and effortless for us. The funny thing is that a lot of people think that we have to be filled with a lot of negativity to make great music. Obviously, we don't."

LARS ULRICH

"Touring across America during the summer has become a tradition for us. We've done it after every album we've released during the last 20 years, and it's unquestionably the best way of introducing a new album to as many fans as possible. None of us can wait to start playing the new stuff live and see how people react to it. But I've also got to say that there's a part of me that is extra-excited because it's almost like we have something to prove again. We want to go out there and show everyone that Metallica is still as strong as ever."

JAMES HETFIELD

"The beauty of being in a band like Metallica is that we can go where we want to go in terms of our music. If we want to do cover tunes, we can. If we want to play with a symphony orchestra, we can do that too. There are no limits. But this time, as we got back together after a break, we wanted to see where our music headed if we gave it free reign. And I think we were as surprised as anyone when it went in the direction it did—which was back to Metallica music in its purest form."

LARS ULRICH

"I believe we'd always prefer if everyone focused in on our music rather than anything else. Metallica has always been about setting rock and roll precedents—not about setting fashion or cultural precedents. And as far as the music goes I think there are many direct links between the music the band is making now and the music they made in the past. The energy level is still there."

KIRK HAMMETT

"We've never listened that closely to what other people said about us—either good or bad. The best part about Metallica is that we've

been able to create our own little world, and we've been able to live there for the last 25 years. That doesn't mean that we don't know what's going on outside our world, because we really do. But even when we've been aware of outside pressure, events and

influences we've generally been able to ignore them and just do what we think is best for this band."

JAMES HETFIELD

"Our fans know what we're about and what motivates us. Everyone knows that selling a lot of albums has never been what Metallica's about. In fact, there have been people in the past who criticized us for being so totally non-commercial. We didn't release singles to radio and we didn't even do videos for a long time. Believe me, we never set out to be successful—so we're as surprised as anyone by what's happened."

LARS ULRICH

PHOTO: ANNAMARIA DISANTO

HIT PARADER 75

DID YOU KNOW:

The band relocated from Los Angeles to San Francisco in the early '80s basically to make it easier for bassist Cliff Burton to join the group.



HP SALUTES THE 1980s POWER METAL MONSTERS ANTHRAX NOO YAWK RULES

It was late in the summer of 2005, and Anthrax' Scott Ian sat on a bench in his band's surprisingly quiet pre-concert dressing room thumbing through the pages of a sports magazine. Wearing a New York Yankees T-shirt, his head glistening with that freshly-shaved look, Ian was a far cry from the image of the quintessential Rock God. But did he care? Nah. With his good-natured smile in place, and a feeling of contentment surrounding Ian and his band's then-recently reunited "classic" '80s *Among the Living* lineup, it would seem as if all was as well as it could possibly be in the world of Anthrax.

Come to think of it, make that all was *amazingly* well. Ian and his reformed bandmates had seemingly picked up where they left off over a decade ago, barely missing a beat in the process. Despite the well-documented internal problems that had blown this version of Anthrax asunder at the height of their acclaim, it clearly appeared as if everyone was intent on making the most of this "second chance" opportunity. As they traversed along their reunion tour trail, one would have been hard pressed to sense anything but a budding state of euphoria surrounding the Anthrax gang. Performing together on stage on a nightly basis had clearly brought out the best in this timeless New York-based metal outfit. And it seemed as if Anthrax—guitarist Ian, bassist Frank Bello, drummer Charlie Benante, vocalist Joey Belladonna and guitarist Danny Spitz—had once again begun solidifying into a tight, seamless

seems an almost undeniable notion that it was during the '80s that Anthrax made their greatest impression upon the metal masses. They scored big on album after album, but the internal pressures continued to build to a bursting point. Indeed, when Belladonna and then Spitz split the Anthrax fold in the early-'90s, it seemed as if few tears were shed among either the band's remaining members or the group's ever loyal fans. But despite the acclaim the band has enjoyed over the last decade with Bush as their frontman, for many long-time Anthrax followers, the classic lineup that produced such discs as *State of Euphoria* and the aforementioned *Among the Living* has never been matched—either in energy or level of success.

So what are the odds of this most beloved and respected version of Anthrax actually sticking together for the long haul and recording a new album in 2006? Apparently only time will tell. Obviously, much has changed both within the band, and within the American heavy metal scene, since these quintessential Noo Yawk rockers ruled the rock roost back in the late-'80s. Credit must go to Ian, however, for being the first to realize that a successful reunion could play the same role for Anthrax as previous "reformation" showcases served for the likes of Black Sabbath, Kiss, Iron Maiden, Motley Crue and Judas Priest. Each of those reunions cast a band on the brink of obscurity back into prime metal prominence. But the guitarist is the first to admit that the decision to reunite on a more permanent basis still isn't particularly easy.

"We had already broached the subject of playing some shows with Joey a couple of years ago," he said. "But for those shows he was gonna join the band as it existed recently with John as the vocalist... and play a few songs with us. It was kind of a 'guest star' spot. But the idea of doing an entire tour together made us all sit back and think. But thankfully we've all grown up a lot over the last 12 years. We all realize the opportunity it presented for us, and for our fans."

Anyone lucky enough to witness Anthrax on their reunion tour knows that this is still quite a special unit. From the moment they hit the stage, it was abundantly apparent that things were clicking on all cylinders for this reformed (both literally and figuratively) version of Anthrax. Seamlessly blending classic cuts like *Antisocial* and *Indians* with a variety of tracks drawn from throughout the early stages of their career, these Big Apple rockers laid down a blistering array of metallic thunder that had the crowd on its feet from the first musical salvo the band issued. Acting like it was 1988 once again, Belladonna was in total control of the proceedings, joking with the audience, fooling around with his bandmates, and singing the hell out of the band's songs. All-in-all, for those who have closely followed Anthrax' career over the last two decades, their summer tour ranked as one of the group's crowning achievements... and biggest surprises.

"Yeah, we've been surprised," Ian said. "We had some questions about how this would work in the beginning. Some of the old things—the good old things—have come back to us really quickly. The magic we once had is back."

"Right now I'm still recovering from the whole Supergroup thing."

unit... something that Ian freely admitted hadn't always been the case at times in Anthrax's long and storied past.

"It's very nice that everyone seems to be on the same page of their playbook on this tour," the axe master said. "It's no secret that there have been times in the past when that hasn't been true. If you go back a number of years ago, we occasionally had problems with Joey, and Danny sometimes didn't have the same enthusiasm he once had. But now, it's like everyone has a new attitude; it's amazing. We don't know where this is going in terms of a long-term thing, but it's working really great right now. There have been times in the past when touring had been a grind, and there had been times when it was total fun—this is one of those really fun times."

Unfortunately, after their summer-long run, the members of Anthrax' "classic" 1980's lineup once again went their separate ways... at least for the time being. While Ian busied himself taping VH1's *Supergroup* TV series (where he shared a house, a band and a mini-tour with the likes of guitarist Ted Nugent, vocalist Sebastian Bach, bassist Evan Seinfeld and drummer Jason Bonham) the rest of his Anthrax crew waited to see in which direction the band would next travel. Would they continue to mine the good fortunes presented by their brief but highly satisfying headline-grabbing reunion, or would they return to working with vocalist John Bush, the frontman who helped direct all of the band's '90s efforts? It was a question even the ever-insightful Mr. Ian didn't seem prepared to answer.

"Right now I'm still recovering from the whole *Supergroup* thing," he said. "It was such a blast. Living in that house, and having people like Ted to jam with was really amazing. I loved it. There will be a time to turn my attention back towards Anthrax, but that's not right now."

No matter what direction the band may take in the months and years ahead, it

DID YOU KNOW:

Anthrax single-handedly ushered in the rap/metal movement with their partnership with Public Enemy on *Bring the Noise*.



ANTHRAX HP

HP SALUTES THE 1980s POWER METAL MONSTERS MEGADETH MUSTAINE'S BUSINESS

Dave Mustaine was stretched out comfortably in business class, jetting his way from New York to Los Angeles. Two hours into the lengthy flight, out of pure boredom, he struck up a casual conversation with the nattily-attired business type sitting next to him. After a few minutes of banter covering nothing-in-particular, the fact came to light that not only did the gentleman in the adjoining seat know who Mustaine was, but that he actually worked in the **Hit Parader** advertising department. "You work for **Hit Parader**?" Dangerous Dave said with an incredulous look on his face. "Those guys have said some *really* strange things about me over the years." With that, just as the slightest bit of tension began to fill the air, Mustaine broke into a broad smile and added, "But that's okay. Back then they probably had *reason* to say some of those things. But I'm a different person now—I think they understand that."

There's no doubt that Dave Mustaine has always been one of the more intriguing characters inhabiting the heavy metal universe. From his brief stint in a seminal Metallica, through his various hard-fought (and now victorious) battles against substance abuse, to the string of chart-topping discs like **Peace Sells...But Who's Buying** and **Rust In Peace** he's created with Megadeth, Mustaine has continually proven his metal mettle. Throw in for good measure a wide variety of other headline-grabbing incidents—ranging from the 2002 arm injury that threatened to permanently derail his career, to his recent legal battles with long-time bandmate Dave Ellefson—and a fraction of the highly complex Mustaine persona begins to come into sharper focus. So who better than Mr. Mustaine to offer a State of the Metal Union statement?

Hit Parader: How frustrating is it when you hear from some kids that metal supposedly isn't "cool" anymore?

Dave Mustaine: This isn't the first time that the kind of music I like to play hasn't been considered to be very cool by some people. To be honest, I feel kind of comfortable when we're the underdogs. I like selling a lot of albums and playing in front of big crowds, but there's something to a challenge that's very exciting. This kind of music has been around a long time, and I don't see it going away.... ever!

HP: Do you feel we're ready for a metal resurgence in America?

DM: Just the other day someone asked me if I felt the pressure of trying to save heavy metal. It really made me laugh. Hey, I'm just a skinny guy from Southern California. Do you really think I'm able to do something like that? It's not up to me to do that, even if I felt I could. If heavy metal, hard rock—or whatever you want to call it—is going to make a comeback it's really up to the fans. If they buy the music, the record companies will open their ears and put out more of it. I think it really is that simple. But if we're all going to save heavy metal, I think there is a serious battle ahead of us.

HP: It does seem, however, that a lot of bands that proudly waived the metal banner in few years ago now are trying hard to disassociate themselves from the form.

DM: That's true, and it really bothers me. There were guys in bands that I really respected who now have cut their hair and started saying, "Oh, we *always* were alternative." Well, they weren't always alternative, and by saying that they're proving to me that they never had any real commitment to the kind of music they were playing. They're just out to cash in any way they can, and while I'm the first to say that this is a business and you've got to do whatever is necessary to make things work, I don't believe you can lose your integrity like that.

HP: Do you view your metallic reputation as somewhat limiting?

DM: Luckily for Megadeth, I don't think we've ever really been categorized as just a metal band. My biggest influences were Led Zeppelin and the Beatles, and there have always been elements of everything from jazz to classical in our music. It's true that what emerges in the end tends to be quite heavy, but we're proud of that. No matter how many new elements we bring into the music, no matter how many new studios we try and how many new producers we bring in, the basic focus of Megadeth remains the same.

HP: While metal continues to struggle in America, it seems it is *really* exploding overseas.

DM: It is. I noticed that the last time that we toured over there a few years back. We've always had a pretty loyal following in Europe, but last time we were getting to play certain places over there for the first time. We did our first

"To be honest, I feel kind of comfortable when we're the underdogs."

tour through Greece, and that was a kick. There are towns in Germany where we had never been before, and we finally got into Poland as well. We had chances to play there years ago when it was still behind the Iron Curtain. That kind of bothered me. I don't like going into places where I'm not that sure of coming out with all the same equipment I went in with. Anyway, those places are so poor that you can really take a financial bath going in there. You want to play for the fans, but you don't want to lose \$100,000 in the process.

HP: As you tour, do you find it more and more difficult to present a show that gives a true overview of Megadeth's entire career?

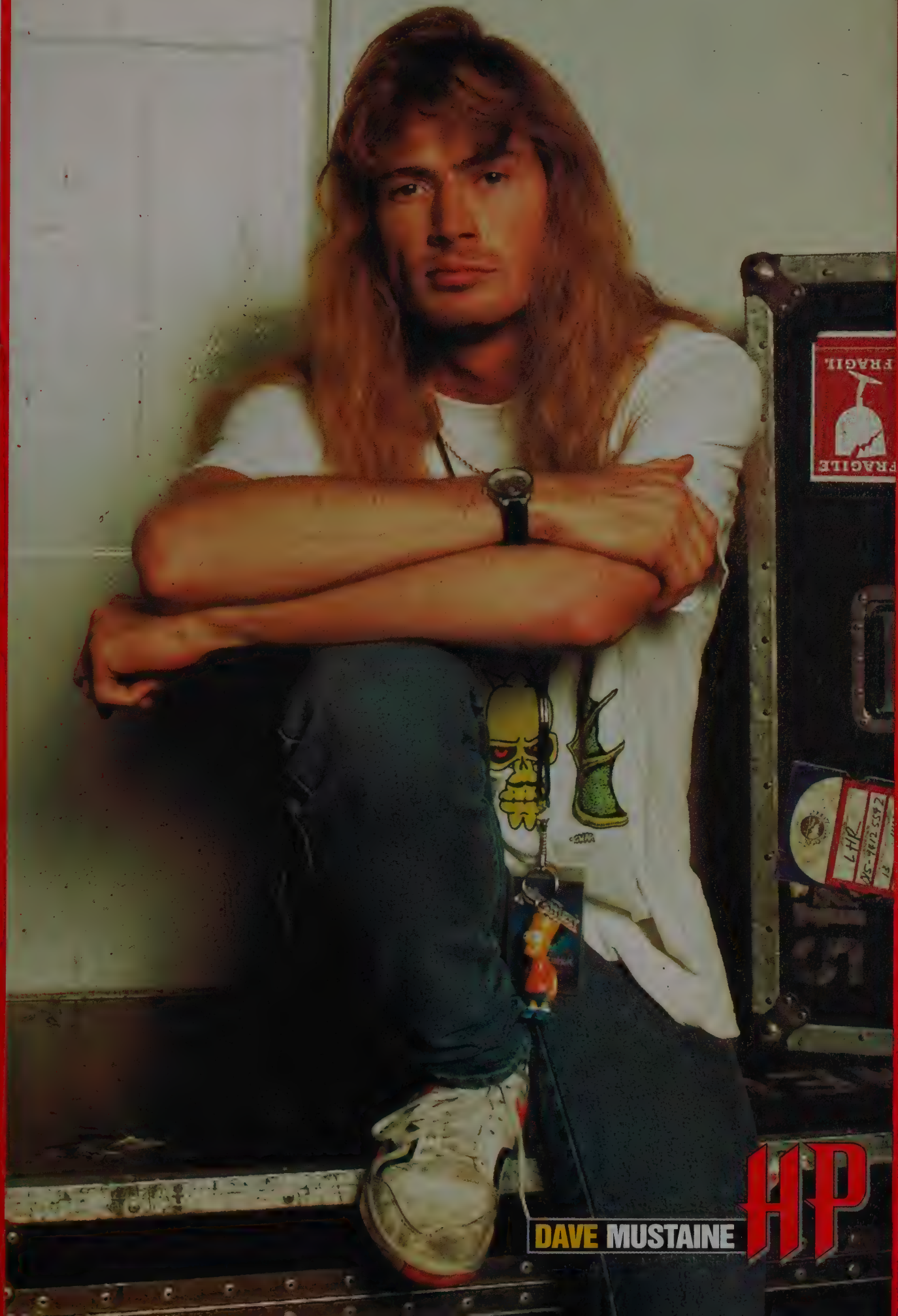
DM: What we tend to do is take the two or three best-known songs from each album and then round out the set with a few newer songs. The only album we don't play anything from is our very first one, and the reason we do that is because the record label has made it unavailable in many places. Playing those songs would be like having Cindy Crawford stand on stage and lift up her shirt. It would be a tease because you know you can't get that. So we just stick to what we know the fans like to hear, and what they probably can pick up in their local record stores.

HP: As you look back over the last 20-plus years, and consider all that you've gone through, are you amazed that you've come through it all as well as you have?

DM: In a lot of ways I am a very different person than I was. But in some others I'm still the same. I don't sit around guzzling cognac anymore—but the intensity I bring to the music may even be *more* focused than it was earlier in my career. I went through the gamut—living fast and playing hard. Others did it too, but they became a parody of themselves and fell by the wayside. We're still around because we respect ourselves and our fans. There are only a couple of bands who have been doing this as long and as hard as we have.

DID YOU KNOW:

Mustaine suffered a arm wrist injury in 2002 which forced Dangerous Dave to announce his "retirement"—temporarily threatening Megadeth's career.



DAVE MUSTAINE

HP

HP SALUTES THE

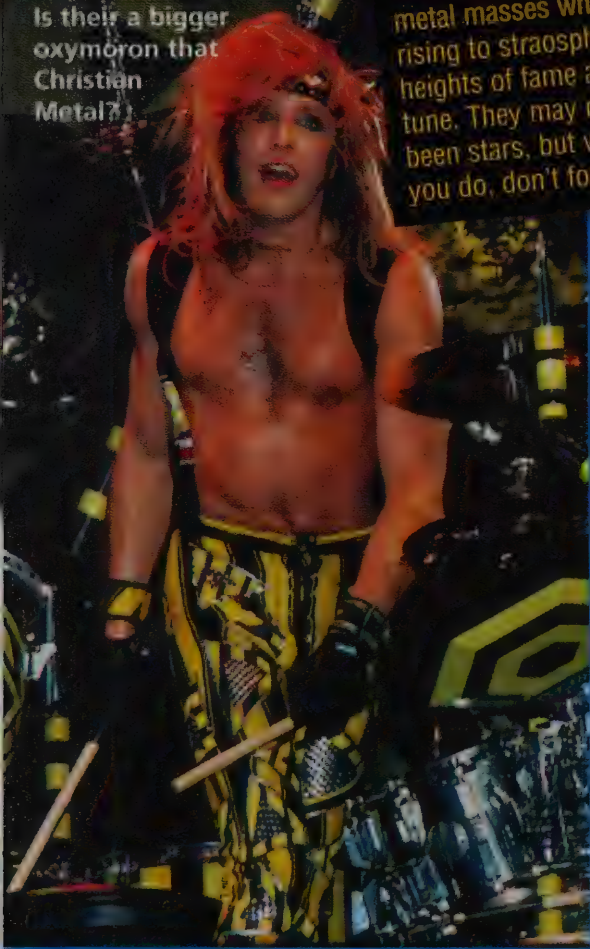
80s DON'T FORGET 'EM



Warrant:
Had their
CherryPie,
and ate it too.

The '80s were all about HUGE mega-stars—the bands and artists that dominated the radio and MTV airwaves... as well as the pages of *Hit Parader*. But there were also the "second tier" acts, groups that made a significant impression upon the metal masses while never rising to stratospheric heights of fame and fortune. They may never have been stars, but whatever you do, don't forget 'em.

Stryper:
Is their a bigger
oxymoron that
Christian
Metal?



Tesla:
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the most
respected
members of
the '80s metal
movement.

Accept:
They always looked like they had their *Balls to the Wall*.



80 HIT PARADER

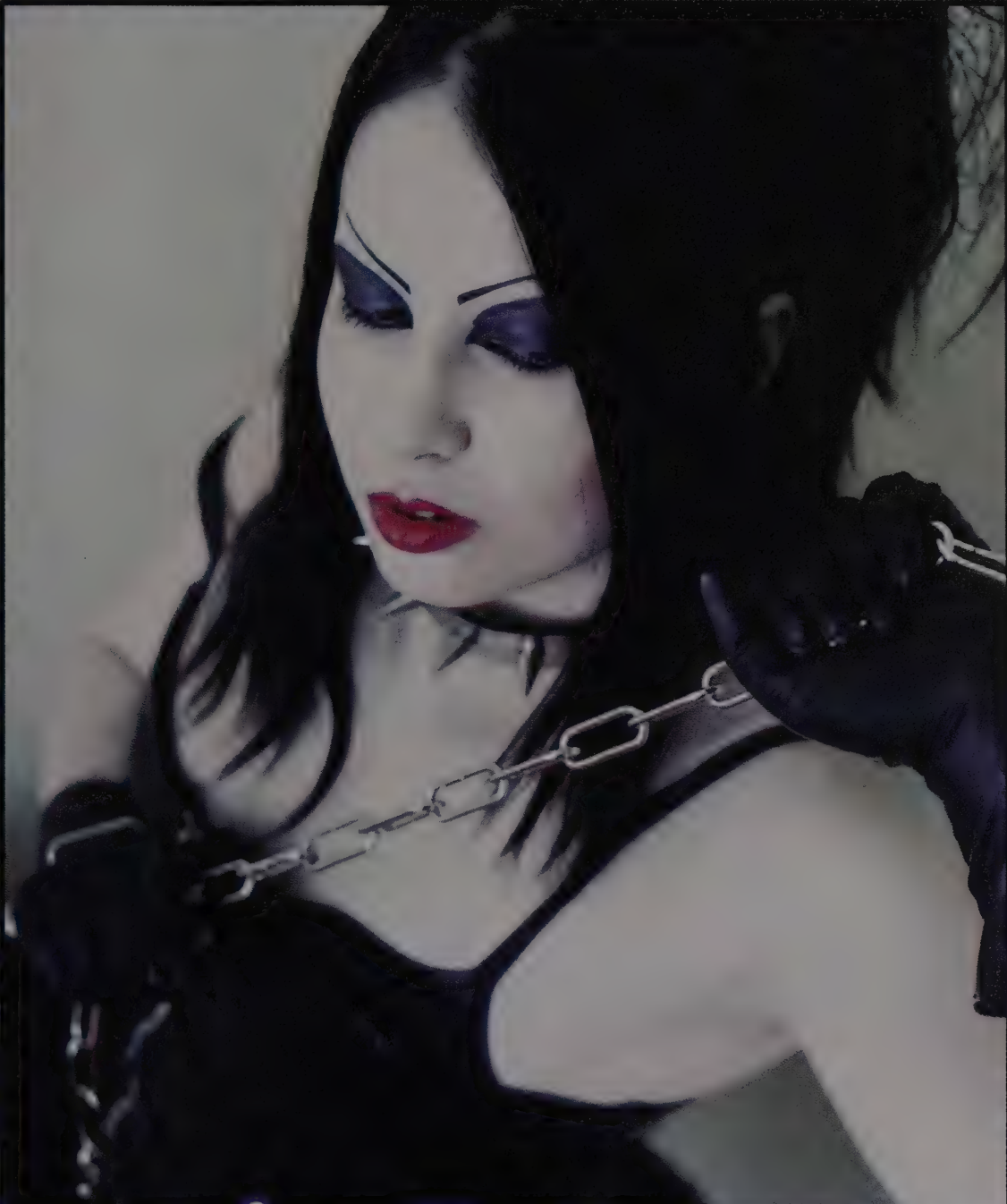
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FROM THE HIT PARADER

VAULT

Each month we bring you an incredible feature direct from the voluminous **Hit Parader** vault—an article that appeared on these hallowed pages exactly ten years ago! Without changes, editing or updates, these stories provide an amazing glimpse into this thing we call rock and roll, dealing with the form's most famous—and in some cases, infamous—stars. So from 20 years ago in our Oct 1986 issue comes this “vintage” interview with the inimitable Winger.

Kip Winger walks down the New York City street with a scowl on his face. It's not that Kip is angry at anyone or anything— it's image, man! Next to him is happy-go-lucky guitarist Reb Beach, a seemingly-perpetual smile on his face. It's six in the evening, and the city's rush hour is in full swing— thousands of hustling, bustling New Yorkers stream by the two rocker, though no one even casts a glance of recognition their way. There's a light drizzle in the air, and Kip's demeanor gets even a little more testy as he confronts the weather. “I hate it when it rains,” the bassist/vocalist says. “I don't know why that is— it's just so damn...wet.”

Soon Kip and Reb are sequestered safely out of the rain in a posh Big Apple eatery, preparing to scarf down their third big meal of the day. Reb peruses the menu and announces that he's in the mood for meat— a big slab of juicy, blood red cow flesh. “Hey, he eats *raw* hamburger meat,” Kip says in indignation. Reb merely offers a grin as he advises the waiter to “make it rare— real rare.” Kip orders chicken pot pie, while their manager, Doug Thaler (who also handles the career of Motley Crue) decides on crab cakes. During the wait for the food to be served, Kip describes the plane flight he had up to New York that morning.

“I thought I was gonna get lucky,” he says. “There was this great looking girl who was walking just ahead of me, and I thought that maybe this flight was gonna be fairly interesting. But, just my luck, she ends up in 37A while I'm in 36C. Who do I end up sitting next to? This 10 year old kid who's got to be the most obnoxious kid I've ever met. He spent the entire flight with his finger up his nose pulling out

these giant boogers, and playing with my light switch. The one time I asked him to stop he took his booger covered hand and actually stuck it in my face. Then when he was leaning over hogging the arm rest, I kind of gave him a little push. I didn't think I pushed him that hard, but his head went flying into the seat in front of him, and the thick glasses he was wearing went flying. Naturally he starts to cry and his mother, who's sitting in the row in front of us, starts giving me a hard time. She's yelling ‘I'm the only one who should discipline him.’ All I can say is, ‘lady, you've *never* disciplined that kid.’ It was quite a flight.”

As Reb and Doug break into fits of laughter as they hear Kip recite his tale of woe, dinner is served. Just as Reb picks up his fork to dig in, Kip, a mischievous grin on his face, hits him in the right arm with a “cosmic noogie” a short, knuckle shot to the upper-arm muscle that makes the guitarist yelp in pain. “Hey, quit that,” Reb screeches at his bandmate. “Kip just loves doing that. I think he's only happy when I'm black and blue. He studied karate or something, and he can really find just the right place to hit you.”

Kip seems quite satisfied that his arm shot has caused the desired reaction. There's no denying that there's a definite fondness between Reb and Kip, the kind of bond two brothers might have. But considering that the pair have spent the better part of the last five years working and playing together, why shouldn't there be such closeness? This isn't an act the guys put on for their fans. They enjoy each other's company— but often it's just as much to see if they can annoy each other as to make each other happy.

Outside of their wives and girlfriends (Reb's married, Kip's not), the two are as close as anyone. “You get to know people pretty well when you spend as much time with ‘em as we do,” Reb said. “Maybe you get to know ‘em too well.”

As the meal continues, Doug Thaler mentions that he'd like to meet with the boys later to discuss their new record company bio, and some publicity photos that have accompanied the release of Winger's third LP, **Pull**. “I think the shots we've been using make us look too good,” Kip says. “We've got to ugly ‘em up a bit.”

Indeed it seems that Kip and Reb are set on changing their image from the pretty-boy rockers who write such top-ten ballads as *Madelaine*. They want to be taken seriously for their musical skill, and with **Pull** they think they've delivered the kind of rough ‘n ready product that should not only please their long-time legion of supporters, but win over a new contingent of admirers as well. They know that the reviews for the album have been incredibly positive, and that radio and even MTV have supported the band's latest effort, but neither band member is ready to classify the new disc as an unqualified hit just yet.

“We've still got to wait and see,” Kip says. “It's too early to get excited. Let's wait a few months, get on the road a little, and then see what's really happening. I think there's enough variety and substance on this record to make it a success, but a few good reviews aren't enough to make me happy.”

Maybe good reviews aren't enough to make ol' Kip happy, but maybe the recognition of his fellow musicians is. Over desert, Kip relates the story of how one of



rock's biggest stars recently tried to lure him into his band.

"Yeah, that's true," Kip states with a twinkle in his eye. "I was sitting in the Rainbow in L.A. one night recently and David Coverdale comes over to me. He says, 'I hear you're quite a good bassist, would you have any interest in being part of my band?' I guess he wanted me to be his new Rudy Sarzo or something. Hey Reb, you better think about a solo career, I'm off to jam with Jimmy Page."

"Hey, that would be cool," Reb answers.

"I wouldn't mind jamming with Page myself. You know what I'd want to do if I was a solo performer? I'd want to appear on *Live With Regis & Kathie Lee*. I think Regis is so cool. Kip would never do that, he wouldn't relate to Regis- but I would. Hey, maybe being a solo performer would be fun."

Kip totally ignores Reb's outburst, preferring to nurse his beer instead. Obviously he's not gonna give the guitarist even the slightest satisfaction of thinking he's gotten under his skin. Soon the topic is forgotten and the boys are once again verbally sparring about

their upcoming promotional trip to Amsterdam. "Hey, when are we leaving?" Kip asks. "All I know is that I want to sit in first class. You seem to like the back of the plane." Thaler, who after dealing the the Motley men for the last decade has seen and done it all when it comes to inner-band relationships can only smile at all the good natured banter.

"These guys are such a pleasure to work with," he says. "They're really nice guys, and you know what? They're a heck of a band too."

Front Pages

BY LOU O'NEILL JR

ON DEADLINE: WHAT HAPPENED to Korn's Jonathan Davis is a bit like what happened to our old friend, Bob Dylan, a few years back. Nursing an ailing heart, the reclusive Dylan was so sick he confided to his entourage, "I think I see Elvis standing over there!" True story, too.

Let's quickly digress to the dude at the top of the page and simply state that Jonathan is pretty darn lucky just to be alive. His near fatal bout with a blood infection almost made him check out. Yes, he was that ill. In case you're a Korn fanatic (like us)...the exact name of the infection that struck this creative genius is immune thrombocytopenic purpura, ugh!!! Try saying that fast 10 times!

As far as how he's doing as you read these words, Jonathan Davis told the Men and Women of the Fourth Estate, "I'm better, but I still feel like I want to jump out of my skin." Pressed about how it went down, Davis declared, "We had a show in Hamburg (Germany)...I was on the bus and then I noticed all this bruising all over my body. It wasn't bad, just here and there, but I was like—hey—what the hell, I don't remember hitting myself or anything. And...I never bruise." Thankfully, all is well now, the *Family Values* trek rolls on and watch for Jonathan's near-death experience to be all over the next Korn record. And with very good reason. Man dodged a bullet!!!

QUICKIE QUIZ: Last month, we reminded readers that a number of years ago, Major League Baseball decided to retire No. 42 in honor of Jackie Robinson, the Hall of Famer who broke the color line. We noted, nevertheless, that only one Major Leaguer is still permitted to wear No. 42. Correct ans. Future Hall of Famer, Mariano Rivera of the New York Yankees. You see, Rivera wore 42 before the number was officially "retired." Seems fair to us. This month, dear readers we'll show no mercy. Tell your veteran scribbler the exact percentage of Americans who are left handed!!! Toughie, so use your noodle!

NO NAMES PLEEZE: Who's that ultra-gothic metal madman going out with that famous politician and really acting out?

The couple were in a swanky Georgetown restaurant when the rocker tried to get close to a lady down the bar who had gone to the powder room. To his shock and horror, the politico also visited the ladies' room and caught them flat! The D.C. papers would have a field day with this one!!!

ROCK WIRE REPORT: Crazy world, ain't it dept.: The legendary Bob Seger is up to something ultra-big. Many will be surprised but...we can say no more...The new Iron Maiden record should be on the streets in a week or two and is aptly titled *A Matter of Life and Death*. Steve Harris bulletins that it should be out after Labor Day. Listen to *These Colours Don't Run*. Heavy duty...A special Happy Birthday wish to the peripatetic Tommy Lee of Motley Crue. He celebrates his 44th on the third of October...Is everything o.k. with the Rolling Stones? Just asking...For the taste of how it sounded a few years back, check out our fave of the week, Wolfmother. These Aussie rockers have it down pat...

No need to query, 'whatever happened to Axl Rose' this month. The 44 year old rocker spent a night in a Stockholm jail for biting the night watchman at the Berns Hotel. Axl had to pony up nearly 6K to make the problem go away. Snoops in the Stockholm P.D. say Axl was in such a state that the coppers had to wait six hours before he could even talk. When he was able to mumble, he said he thought the "man I bit was the smorgasbord." Maybe, just maybe, being on the road again is the problem...

James Hetfield of Metallica is telling friends the record won't be ready until 2007...Speaking of the aforementioned Tommy Lee...we can't wait for the Crue and Aerosmith to team up at Jones Beach. A full report the night of the show. Guaranteed to be interesting.

OVER 'N' OUT: No one can be happy when an old friend dies and



so...Case in point, we shall always have a soft spot in our heart for the now defunct *Circus Magazine* and its guiding genius, Gerry Rothberg. After nearly 40 years, our old friend and onetime boss had no choice but to close the doors after pouring his life savings and even his home in an effort to keep *Circus* from sinking. Thanks for the great ride, Gerry and may the wind always be at your back. You certainly did your part...Flash from D.C.: A former First Daughter is paranoid about being seen in public because of her astounding weight loss! How much longer the young lady can keep up this fiction is anyone's guess...Could all the hysteria about the Richie Sambora/Denise Richards fling just be on the up and up? Moles insists they are inseparable even when Bon Jovi is touring...A quick farewell to Billy Preston who could do it all with everybody. We lost him and he was only 59!!!

SEE YOU NEXT MONTH. Until then, remember: Human beings are the only creatures that allow their children to return home!

HIT PARADER PRESENTS

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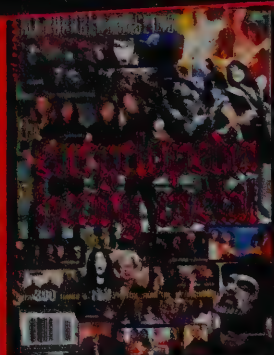
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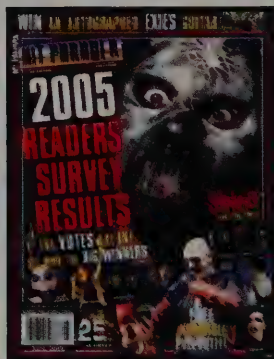
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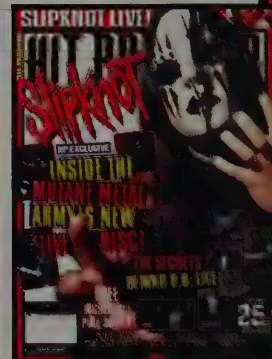
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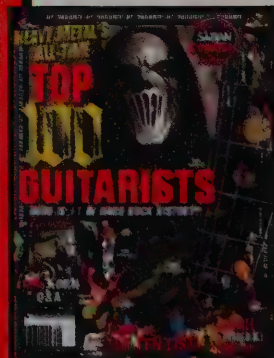
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KORN

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Here it is... the **ULTIMATE** salute to Korn, one of the most respected and influential bands in hard rock history, on the release of their new album, *See You On The Other Side*. In addition to 16 Giant-Size Posters featuring Jonathan, Fieldy, Munky and David, there are exclusive interviews and profiles--including an exclusive on-the-set report on the band's explosive *Twisted Transistor* video.

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KORN AD



HIT PARADER PRESENTS
THE ULTIMATE
SLIPKNOT
POSTER MAGAZINE!!
16 INCREDIBLE POSTERS
PLUS OUTRAGEOUS
INTERVIEWS!

Things are hotter than ever in the world of Slipknot. Indeed, in many ways this is the start of a new day, a new era and possibly a new revolution for the one and only Knot. For d.j. Sid Wilson, bassist Paul Gray, guitarist James Root, drummer Joey Jordison, keyboardist Craig Jones, percussionist Chris Fehn, percussionist Shawn "Clown" Crahan, guitarist Mick Thompson and vocalist Corey Taylor (also known to their ever-loyal followers as 0, 1, 2, 3, 4, 5, 6, 7 and 8) it's time to focus all of their collective energies into once again becoming the most infamous heavy metal band on Earth. Now with the appearance of their new album, Vol. 3 (The Subliminal Verses), and the start of their various world-wide tours, you'd have to be both blind and deaf not to note that this cover-mail-wearing, mask-bearing, hard rocking unit from the wilds of Des Moines, Iowa, has returned to the scene just in time to give the entire metal world a much needed kick in the pants. With all that in mind, Hit Parader offers this salute to the one and only Slipknot in the form of our incredible poster special. This is one you don't want to miss!



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SLIPKNOT AD

TOYS IN THE ATTIC

THE COOLEST GAMES & GEAR

BY FRANK CAFIERO

RAMPAGE TOTAL DESTRUCTION

Get ready to roam, rage and **Rampage** your way through cities of the world destroying everything in your path in **Rampage: Total Destruction**! George, Lizzy and Ralph are back along with 27 new monsters that you can find, collect and play as. Wander through 3D neighborhoods of major cities trashing everything in sight as you uncover hidden monsters and power-ups. As an added bonus the original arcade versions of **Rampage** and **Rampage World Tour** are included.

Rampage: Total Destruction is the next evolution in the **Rampage** series. While the game retains the core elements that made the **Rampage** series so popular - giant monsters, massive destruction and a humorous theme, new mechanics like rage meters and hidden power ups, and play modes make **Rampage: Total Destruction** a unique gaming experience. With dozens of monsters, new levels of destruction, and an interactive 3D environment, **Rampage: Total Destruction** unleashes the chaos like never before.

For more info go to www.midway.com.



McFARLANE'S POP CULTURE MASTERWORKS: LED ZEPPELIN

New from **McFarlane Toys** comes the first in a series of 3D classic rock covers. **McFarlane Toys** raises illustration to new dimensions of sculpted realism as the **McFarlane's Pop Culture Masterworks** series takes classic two dimensional images and transforms them into modern three dimensional sculptures. To start the series off with a bang **McFarlane Toys** chose **Led Zeppelin**'s timeless classic first album. Arguably the all-time greatest debut album ever is now a 7-inch X 7-inch by 2 3/4-inch sculpted 3D masterpiece.

One of the most infamous moments in history, the crashing of the Hindenburg, is painstakingly reproduced capturing all of the eye-popping detail, using an ancient technique of forced perspective.

Led Zeppelin is a must have in any true metal heads collection and now with **McFarlane Toys** 3D cover you can proudly display one of the most groundbreaking debut albums ever, on your wall or dresser as a tribute to one of the world's greatest rock and roll bands. For more info go to www.spawn.com.



TITANIUM SERIES MILLENNIUM FALCON OPTIMUS PRIME

New from Hasbro's Titanium Series, **Star Wars** line is the highly detailed, battle ravaged Millennium Falcon. One of the most famous ships in cinematic history, is expertly captured in incredible micro detail. These are not cheap plastic models but die cast rugged metal replicas. The Millennium Falcon comes with rotating cannons and a display stand.



Also in the **Titanium Series** is a new line of **TransFormers**. The first wave in the **Metal Robot Masters** line will include Optimus Prime, Megatron and Unicron with more to follow. Optimus Prime has partial articulation and a stand to proudly display your collection.

To find out more info go to www.starwars.hasbro.com or www.hasbro.com/titaniumseries.

HP DVD REVIEWS

TAMARA

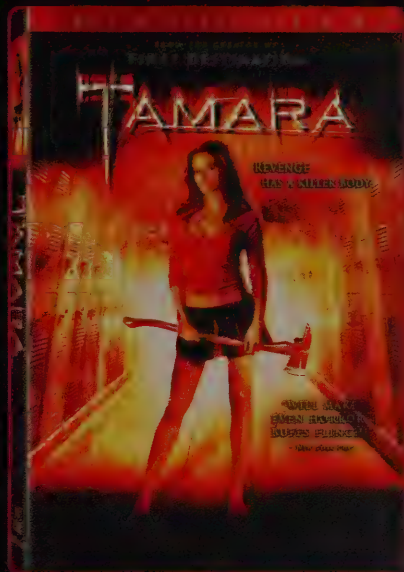
From the creator of the **Final Destination** franchise, comes the new face of horror, **Tamara**. Tamara is a quiet, nerdy girl who is not very popular with any of her school mates. She is constantly teased and picked on by the "in" crowd. Her only friend tries to help Tamara but is pushed aside by the bullying gang.

Deciding they have had enough of her mousy ways, her classmates play a practical joke on Tamara that goes terribly wrong and results in her death. Her fascination with witchcraft and a spell she recites just before her murder brings her back from the dead to exact revenge on her callous killers.

When she shows up at school the next morning her classmates freak. One by one she takes out her brutal revenge on her bewildered murderers.

Her only friend and defender finds the spell that will end all this madness. But will she be in time to stop the gory slaughter as Tamara methodically picks them off?

For more info or to order go to www.lionsgatefilms.com.



SPEED RACER: VOLUME 4

Here he comes, here comes Speed Racer, he's a demon on wheels... Yeah, well I guess most **Hit Parader** readers are far too young to be familiar with that classic theme song, but then again, maybe you got hip to **Speed Racer** when MTV reran the series a short time ago. If you've never heard of Speed or the Mach 5, here's your chance to discover a true anime classic.

In **Speed Racer Volume 4**, Lionsgate Home Entertainment, has released for the first time on DVD, eight more digitally mastered episodes. Each exciting cartoon is filled with tons of nitro charged action and enough intrigue to make James Bond green with envy. Sit back, buckle up and watch as Speed takes on giant robots, terrorists, bank robbers, murderers, and mad scientists.

Let's not forget the **Mach 5**, one of the coolest cars ever created. A mechanical wonder of an automobile that is capable of jumping across canyons, driving under water, climbing the side of a mountain and winning just about every kind of insane race you can think of. The **Mach 5** is always gassed up and ready to roll into some superslick racing and mind blowing excitement.

Join Speed's gang—Trixie, Sparky, Spritle, Chim Chim, Pops and Racer X as they race from one dangerous adventure to another.

Go Speed Racer, go Speed Racer, go Speed Racer Goooooo... Oops, Sorry about that! That song is going to be in my head all day now.

For more info or to order go to www.lionsgatefilms.com.



TECH TALK

SLIPKNOT

BY P.J. MERKLE

It's "down-time" for Slipknot. Each member of this now-legendary Iowa-based unit is taking a well deserved break from the rigors of recording and touring with their platinum-selling crew. But don't for one second think that these masked metal miscreants are really kicking back; they all seem to have plenty on their agenda to keep them busy. For vocalist Corey Taylor and guitarist James Root's their "time off" is being dedicated to their other project, the highly successful Stone Sour. Drummer Joey Jordison is using his vacation to both produce Three Inches of Blood and perform with a variety of intriguing bands—most notably Ministry. Percussionist Shawn Crahan is working hard on his own Orange Clown record label as well as planning the next release from his band To My Surprise. DJ Sid Wilson (AKA DJ Starscream) has a solo disc in the works. And last but certainly not least, guitarist Mick Thomson is busy promoting the release of his new Ibanez M1T1 guitar. Indeed, it's been a busy time for the members of this Nine Man Mutant Metal Army, though don't expect to hear any new music from Slipknot until well into 2007. Recently we caught up with Thomson (between stops in his five-city guitar clinic which carried him from coast-to-coast) to get the inside word on what it's like to spend time away from one of the most famous hard rock bands in the world.

Hit Parader: How long does it take you to decompress once you get away from the day-to-day Slipknot routine?

Mick Thomson: It takes a little time. But you've got to realize that we live and breathe that band for two years at a time. We began work on **Vol. 3: The Subliminal Verses** late in 2003, hit the road in early 2004, and kept going right through the end of 2005. It's exhausting, but we wouldn't have it any other way. That's why when it does come to the end of a cycle, we need to *really* get away from it. We've all learned that the only way to keep Slipknot healthy is to give everyone room to get away and do their own thing for a while. When the time is right we naturally return home and get back to work on the next Slipknot project.

HP: Are you the kind of guy who can just hang around the house, taking out the trash and watching *Oprah*?

MT: (Laughing) Yeah, I love *Oprah*. Actually I love to sleep, so usually I don't even get up until late in the afternoon... after her show's off the air. You know, for the first few days when you get home after a tour you don't want to do anything, but slowly that begins to get old. After having non-stop action for two years, going to nothing "cold turkey" isn't easy. What I like to do is find a nice balance where I have the time to pursue things that interest me away from music, yet still keep my feet wet in terms of playing. I have about 35 guitars laying around my living room, so even when I'm just sitting around

watching a movie, there's usually still a guitar in my hands.

HP: At this point, when do you imagine we'd see the next Slipknot album?

MT: It's hard to say at this point... though I can guarantee that their **WILL** be another album eventually. If I had to guess, I'd imagine we'd get serious about the next album later this year and hopefully have it out at some point in 2007. But with Slipknot you can never predict what's going to happen. The good thing is that we left the last tour in the best position we've ever been in. We got a lot of the crap out of the way that had gotten between us a few years ago—with different managers pulling us apart and always grabbing the money—and got back to what was really important... being friends and making great music.

HP: Do you have fears that the band might not get back together... as was the concern back in '03?

MT: I don't even think about that. People should never believe everything they hear. We're living at a time when some 12 year old with a computer can start running stories on the internet and dictate the direction of a band's career. When you think about that, it's kind of silly. I never got too caught up in all of that back in 2003, and I'm not even thinking about it now. I think we all learned a valuable lesson last time—and that was to always be aware of what we're saying and who we're saying it to. Sometimes a thing you say out of frustration or exhaustion gets blown way out of proportion. That's what happened last time... to some extent. I know everyone has their own projects, but when the time is right I know that we'll get back to where we belong. In fact I

feel so good about where we stand as people and as a band it's almost a little scary—I tend not to be a very "positive" person.

HP: Speaking of personal projects, tell us about your new Ibanez signature guitar.

MT: It's something I worked on very carefully with Ibanez... and it's something I'm very proud of. When we decided to do the M1T1, I requested that besides the design, I wanted each guitar to feature very specific pickups, strings and bridge—as well as coming tuned the way I like it... C# with a dropped B. The people at Ibanez were very willing to do whatever I asked, and the end result is something that I'm very pleased with. I went to the factory and worked with them on some of the design specifications, and it ended up being exactly what I wanted.

HP: You did a series of guitar clinics a few months ago in conjunction with the guitar's

release. What motivated you to do that?

MT: It was a great way of both promoting the guitar and getting in touch with the fans. As big as Slipknot has become, sometimes you don't have the same kind of contact with the fans that I always enjoyed earlier in our career. I wanted to get out there and do something for people who were interested in playing guitar—not just the really advanced players, but people who were just starting out or even *thinking* about picking up the instrument. Maybe I could give a little advice or motivate them to really concentrate on their playing.

HP: Are you looking forward to putting your Slipknot mask back on?

MT: There are two answers to that; in the symbolic way, yes I am because it means that the band is back at work and making music. But in a very direct way, I'm not. It's hot, and it smells like crap after a few shows. There are nights when just the thought of putting it back on can turn my stomach a little bit. But I know that when the call comes, I'll be only too happy to put that mask back on.

"We've all learned that the only way to keep Slipknot healthy is to give everyone room to get away and do their own thing for a while."

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SLIPKNOT **HP**

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE COMPILED BY ILKO NECHEV

DIGITECH EFFECTS PEDALS

Effects pedals have come a long, long way from the days of simple distortion, wah-wah, phase-shifter and echo pedals. And DigiTech, whose guitar multi-effects processors we've featured often in this space, has been leading the way in that revolutionary evolution for some time. DigiTech was also one of the stars of the latest NAMM Show staged in Austin, Texas by the International Music Products Association, with its new RP Series of processors, which exemplify just how far processors have come...and how far they can take you, the guitarist.

There are three new RP models: the flagship RP350, the RP250 and the RP150. All feature brand new models (simulations or recreations of known guitar, amp and/or effects sounds) based on classic, coveted amps and effects, with up to 11 available simultaneously, offering a dazzling array of tone and connectivity options for guitarists in any and all styles of music. At the heart of the new RP series is DigiTech's proprietary AudioDNA2 digital signal processing technology, which is no less than four times as powerful as DigiTech's previous AudioDNA DSP, for greater tonal accuracy and dynamic response. Each new RP processor also has a new feature for quick access to 30 preset tone libraries and 30 effects chains - just dial in a genre-based tone setting, then select from a variety of pre-programmed effects combinations. The possibilities are pretty much endless. All three units also come standard with built-in drum machine with 60 professionally programmed, high-quality drum kit patterns; chromatic tuner with drop-tuning options; and five seconds of delay time...not to mention USB connectivity with 2-in/2-out recording capacity and preset editing with the included X-Edit librarian software that's both PC and Mac-compatible.

And is all that sounds like a lot - and it is - we're not nearly through yet! The RP350 has 118 models, including 73 effects, 27 amps and preamps and acoustic guitar models, and 18 speaker cabinets; 70 factory presets and 70 user-programmable presets allow for more storage than you're likely to ever need; and there are 3 footswitches, 4 buttons, 6 encoders, and an integral expression pedal for full in-performance control of all parameters...and an 8-character LCD readable on the darkest stages.

The RP250 has 89 models (54 effects, 21 amp/preamp and acoustic guitars, 14 speaker cabinets), with 60 factory and 60 programmable presets. Real-time control comes via 2 foot switches, 4 buttons, 4 encoders, integral expression pedal, and 6-character LCD display.

The RP 150 may be the entry-level model but it has a more-than-impressive 77 models (48 effects, 17 amp/preamp and acoustic guitars, 12 speaker cabinets), 50 factory/50 programmable presets, the same footswitch/button array as the 250 but with Control In connector for optional expression pedal, and 2-character LCD display.

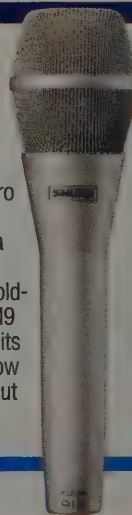
For more info - wait, you need MORE info?!? Well, just visit www.digitech.com online!



SHURE MIC

Shure's wireless KSM9 condenser microphone has proven such a hit among vocalists, they've now put out a hardwired version. Like the original KSM9, it brings all the demanding detail and nuance of studio vocal reproduction to the live stage, with a dual-diaphragm design of low-mass gold-plated mylar for smooth and natural mid and high-end response, housed in a two-stage shock-mounted body in champagne or charcoal-gray finish. Its twin choice of polar patterns makes it ultra-versatile to handle the demands of constantly changing audio environments, with the dual-diaphragm providing higher gain before feedback for a stronger, cleaner signal, as well as exceptional consistency across the frequency spectrum, and minimized proximity effect to enhance the low end. The two-stage shock-mount is a proprietary design that

stabilizes both horizontal and vertical movement. You wanna talk dynamic range? How about a sensitivity of -51 dBV/Pa, and maximum SPL rated at 153 dB@1000 Hz/2500 ohms? There's also a discrete Class A transformerless preamp for lightning quick transient response free of distortion. As one pro sound engineer told Shure, in a pun we're sure was unintentional, "wow, this new vocal mic is a jaw-dropper!" (get it? vocal mic? Jaw-dropper? Heh heh) With hardened-steel mesh grill and gold-plated internal and external connectors, the KSM9 is every inch the state-of-the-art vocal mic, so if its \$850 price tag seems steep just keep in mind how much mic you're getting. For more info check out www.shure.com online.



A GUIDE TO THE LATEST GEAR

PEAVEY GENERATION SERIES GUITARS

Peavey's new Generation Series electric guitars use special vintage coil-windings and voicings to replicate classic guitar tones. The Generation Custom EX, Vintage EX, Triple/Single EX, and EX all feature alder bodies, 25 " scale maple necks, rosewood fingerboards and even vintage-style tuning keys to go with their vintage-wound pickups; the Custom EX also has a special reverse-wound humbucking pickup at the neck, and a special ACM "analog acoustic modeling" bridge to recreate acoustic guitar sounds, which can be blended in to the traditional electric sounds with their own special knob. All are available in solid and transparent colors. For more info check out www.peavey.comonline.

PLANET WAVES SOS BASS TUNER

The new Planet Waves SOS Bass Tuner, inspired by the phenomenally successful SOS Guitar Tuner, provides immediate and reliable help holding up the bottom end of your bands sound, with a guitar-pick-shaped body using two out-of-phase LED light beams that shine on a string as it's

tuned. As the string comes into tune the lights stop "dancing" and hold steady. A built-in dial lets you change strings to tune as you go, a small pick provides easy string activation, and it works with 4, 5 and 6-string basses! An auto power-off feature gets maximum life out of the supplied CR1620 battery. All for just \$19.99 list! For more info visit www.planetwaves.com.

IBANEZ GIGER SIGNATURE GUITARS

You've seen H.R. Giger's distinctive, unforgettably creepy artwork in the *Alien* movies, and on the covers of vintage albums like ELP's *Brain Salad Surgery*. Now, it's on 3 new guitars from Ibanez, including a new bass guitar. The RGTHRG2 has a neck-thru-design mahogany body with Ibanez Infinity pickups and Edge Pro II double-locking tremolo; the SHRG1ZS is a truly stunning S-body guitar engraved with Giger's Biomechanical Matrix art, Dimarzio/IBZ pickups, 5 piece Wizard II maple/bubinga neck, and Ibanez Zero-Resistance double-locking tremolo bridge; and the SRXHRG1Z Soundgear Xtreme bass has a bass-wood body with ultra-high-output Ibanez PFR pickups and Accu-Cast B200 bridge. None of these are cheap, but all sound as stunning as they look. For more info check out www.ibanez.com online.

INSTRUMENTALLY SPEAKING

DRUM



Evans

Meanwhile Evans, the drumhead-makers, have expanded their wildly successful EC line with new EC snare heads. EC stands for "Edge Control," a proprietary design that treats the head's underside edge to fine-tune desired overtones and eliminate unwanted ones, retaining sustain, sensitivity and a focused fundamental tone. It's a whole heck of a lot more than a blanket "muffler" - treating the sound with carefully targeted enhancement rather than merely dampening it — and the EC's popularity speaks for itself.

The new EC snare series is available in diameters from 10" to 14" with or without a "reverse dot" center of the same 3mil material as the outer ring. Each head consists of a 7mil top ply and 10mil bottom ply for maximum durability; the "reverse dot" version adding 3 mil for a 20mil center thickness is beyond maximum durability! Despite its relative thickness, you'll be surprised at how well ghost strokes and rimshots project, especially on the "reverse dot" heads since the dot actually eliminated some midrange tones leaving more high-end crack and low-end oomph.

Center strokes, of course, are remarkably fat, yet focused. A translucent frosted coating

gives the EC snare heads a unique look to match their unique sound. EC snare heads retail for \$30 to \$36 depending on size.

Also new from Evans: a coated version of its EC2 tom heads, with a translucent frosted coating similar to that on the snare heads, adding warmth and additional focus to tom tone. They're available sized 6" to 18" and retail for \$27 to \$45 depending on size.

For more info check out www.evans-drumheads.com.

TAMA

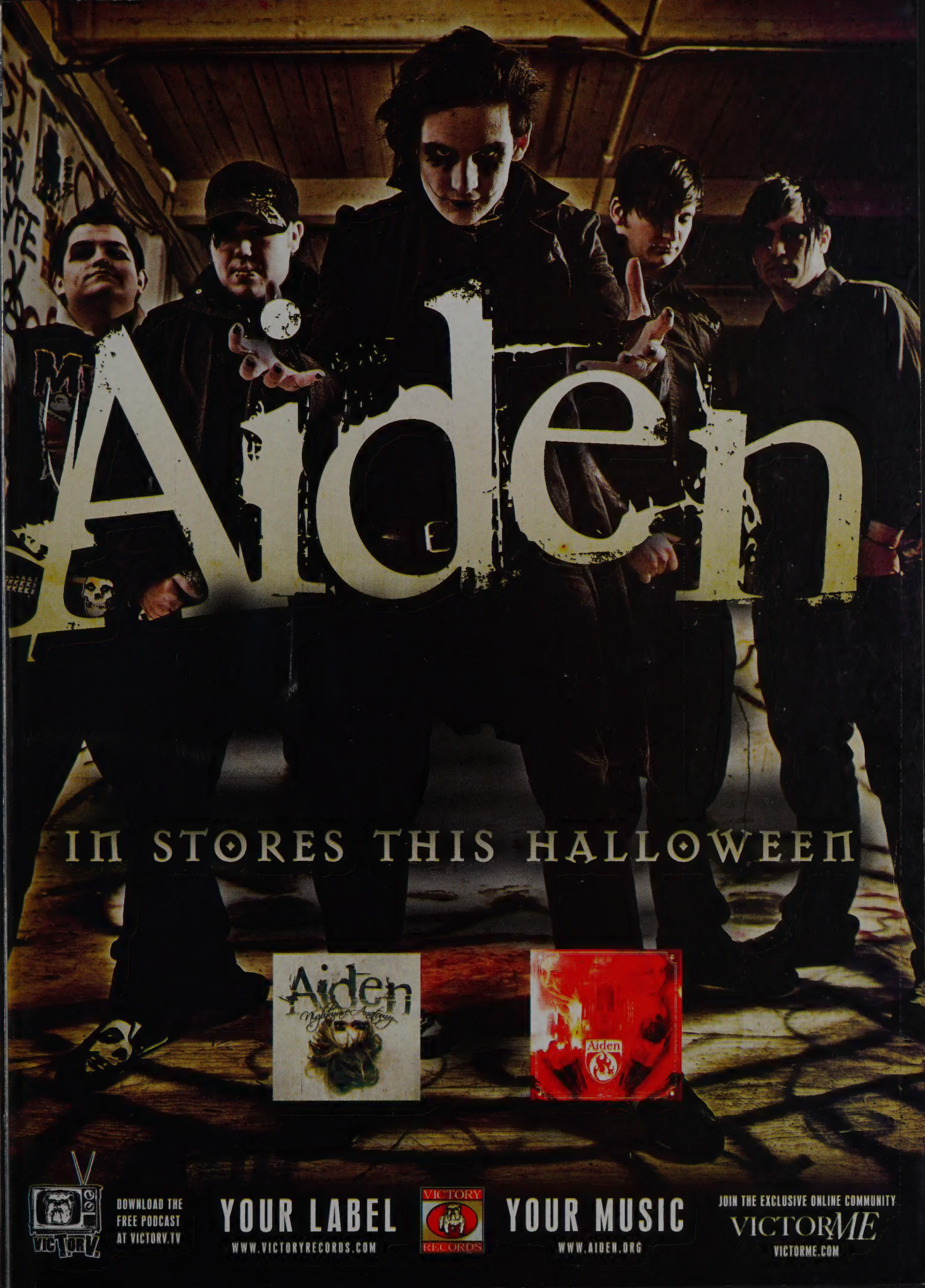
Tama made a lot of noise at the Austin NAMM show—literally—with four stunning new snare drums that are sure to have a lot of our readers emptying their bank accounts...or at least drooling uncontrollably. They collectively comprise the Warlord Collection, and all are fitted with elaborate, nearly gothic lugs and badges embedded with costly Swarovski crystals, for an almost mystically fierce look quite unlike anything Tama, or anyone else we can think of, has ever done. All four models come in 14" by 6" size only, and with new sensitive hi-carbon steel snappy snares for extra power, clarity and projection of tone and response. The differences are in their shell materials.

The Valkyrie (model # KGM146NDWC) has a super-thick 15-ply, 13mm 100% maple shell, with beautiful figured maple outer ply. The Masai (KGB146AFTC) has a 12-ply, 10mm shell of exotic African Bubinga wood, with outer ply of gorgeous quilted Bubinga. The Spartan has a 1mm stainless steel shell finished in alternating polished and brushed bands for a horizontal-stripe effect, with what Tama calls a "special resonant sound edge" that enhances its natural bright tone to produce sounds "some of which even your dog won't hear." All three list for \$899.99.

At the top of the Warlord line is the Praetorian (KBB146C), with a 3mm shell of Tama's famous bell brass, so powerful and sensitive and, yes, ringing, it can summon warriors from all corners of the land. It lists for \$2,599.99 - not for everyone, of course, but not everyone can be top of the heap Warlord! For more info visit www.tama.com online.

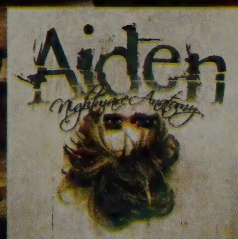


CORRECTION: In our June issue we reviewed the Yamaha Manu Katche Signature drum set. Please note that the correct contact information is: www.yamaha.com.



Aiden

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